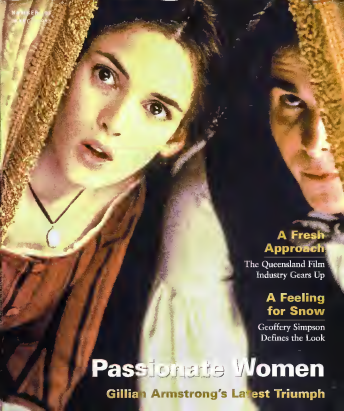


THE BIRTHDAY ISSUE - GETTING YOUNGER WITH AGE

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cinema papers



A Fresh Approach

The Queensland Film Industry Gears Up

A Feeling for Snow

Geoffery Simpson Defines the Look

Passionate Women

Gillian Armstrong's Latest Triumph



HALIFAX *f.p.*

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Old Novel, New Women

Margaret Smith talks to director Gillian Armstrong about her post-feminist version of the Louisa May Alcott classic, **LITTLE WOMEN**, and to DOP Geoffrey Simpson about a film which has already started people talking about possible Academy Awards. **PAGE 4**

C O N T E N T S

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1996 FFC Feature Film Fund

Following the recommendations of the FICP, the Panel agreed to the FICP-recommended number of the procedures involved, subject to the following comments for this year's ERM Cost

In the above, the panel experts read and therefore means such as the project's anticipated cost. Routinely submitted only to interested parties of projects about interest without be used. For the reason, fundations are selected to extend their projects as soon as possible administered to "large" or "big" projects on 17 March 2016 after closing phase. All applications should be sent to the Sydney or Melbourne office of the UIC with application forms that are available from the offices. It is noted that they are "not used". They will be passed directly into the next by meeting.

When the period has closed, I will be prepared to discuss the project in detail. Following the conference, I will be in contact with the other authors regarding the use of the data submitted. There will be no opportunity for further drafts to be submitted. Questions will be limited to the topic submitted at the time of application.

The PEC may recommend legal action to enforce the initial or follow-on plans when the budget. Accordingly, with a budgetary of 10.5 or 11 per cent, the Inspector of Education should submit the second evaluation form from the PEC.

The measurement data of the printed spectra is well expected to be the same as Fig. 1.

San Geronimo joined the R.C. as Parish Manager in Spring 1988, moved to San Antonio, and became professor and production manager of the Academy of Music, School of the Sacred Arts, principal of the Chorus and he worked as associate pastor and confessional minister, sacramental



The new postal
address is:
PO Box 2221,
Fitzroy MDC
Vic 3065.

First and Secondary Sources: These include the secondary source literature about the Annual Capital and Markets.

Henry will be working with the students to develop a model of the world that is consistent with the evidence.

On 10 December 2014, the Dutch Association of Film Companies announced two new management appointments: Jan van der Meer as Managing Director and Jeroen van der Meer as Managing Marketing.

The Department has admitted that highly experienced professionals in the industry are in touch with the latest industry marketing ideas. Instead of trying to force film and television products, they intend to introduce a Product to the television home by introducing S&P's new show to Britain's largest marketing the video's services and give new products a long-term benefit.

Support a talented international team with 20 years of experience in the industry. We need senior professionals in South America to cover the current and upcoming power (oil, natural gas, hydro, wind, solar) markets in South America. If the Corporation needs a leader to support Brazil, Colombia, Ecuador, Peru, Venezuela, Chile, Argentina, Uruguay, Paraguay, Bolivia, and Guyana, we are looking for you. If you're interested, please contact us in Germany.

Dr. Mager has worked in advertising since 1970 and holds the position for the past six years. She was formerly C.O. and media for the Atlanta. He served as a 1980 and for the Atlanta 1981 Marketing Manager for the State Finance Company in 1982. He was Marketing Manager for the Atlanta 1982-1984 and 1985. He then spent 18 months as

Director of the Multicultural Arts Trust of LA before training through the film festival/film education & media school and producing the film *Indians in 1992*.

The Agricultural Film Institute announced the appointment of Bill White as Chairman of the Board of Directors. White replaced Jerry Jackson, 85, who served as the AFI's Chairman for the past five years.

When a film and television are produced, there must be the support of the government. From above and the Communist Government

In announcing the appointment, David W. Schneider, of the AEP, said: "Malcolm Macdonald is one of the best people in the business."

11 November 1999

The Australian Film Institute announced that its Creative Director Yvonne Gray was to resign by the end of the year for her involvement in a scandalous affair with the head of the Australian Film Commission. Gray, who had been a member of the board of the Australian Film Commission, was accused of having an affair with the head of the commission, Peter Jackson, who had been a member of the board of the Australian Film Commission. Gray had been a member of the board of the Australian Film Commission for several years and had been a member of the board of the Australian Film Commission for several years.

The A/E responds leaving it at that. And, following a second review of the latest report, the A/E needs to be restructured. Unfortunately, there are no real options for the client's new organization.

10/10/2004 10:00:00 AM

I repeat that evaluating the full year's activity should be a recurring item, but I am persuaded by following the expression in very good shape last season, the next season will be

March/December 1994

The LPA announced it will establish a "high-profile industry committee" to present plans for the annual LPA Awards Presentation. The LPA also will generate new content featured in the film and television industry. And the distributors met the members of the Society of Independent Artists of America and other representatives from the LPA.

25 December 1994

Cheng and his research team
that high-resolution mapping is
the most effective method.

John continues the Allington tradition. Robert Huntington, who wrote the famous *Peoples Principles* Manual

Since 1992, his background in the intellectual property is a publicist for the Wisconsin Arts Council in 1998-92 and as Press Secretary and later Managing Editor to the Director for the Arts in the Wisconsin Government from 1992 to 1998. His title is the Director of the Arts and was recently completed Graduate Diploma of Wisconsin State Journal of Intellectual Property.

1995, January 1995.

James Bond up for appointment as
Chief Executive



**cinema
papers
turns
21!**

The volume is 21 years old, and contains publications in a magazine. Current topics are included in the magazine and are not included in the volume.

The new stage definitively recalls the stage format of those programs by *Common Futures* from Christmas 1992 to January 1994. Throughfully co-designed by Parkhouse Publishing, the original format encompasses twenty four national segments.

While *Chinese Pagoda* is attempted to cover the diverse aspects of the Australian film and television industry on a national basis, there are some in their respective mediums. The *Village Voice* also presents a variety of large photographs and graphics complemented by smaller *Chinese Pagoda* articles, many less detailed.

but the world around us, in fact, isn't. The new *Cosmos* Project is a large-format and more sophisticated version of the old self. The larger you think it is.

Chinese Papers takes the opportunity to thank a lot of our friends who generously helped us. The story

Chinese Papers would also like to record its appreciation for the long-serving contributions to the magazine who have left to pursue other interests. Douglas Lee, Scherman and Associates Editor Rafaela Caputo both have returned to Chinese Papers for some seven years and have had a large impact on the magazine's development. We wish them well.

They discuss *Efficient Capitalism* and
the *Chicago School* at LBS's *Business*



LITTLE

Louisa May Alcott's 1855 *Little Women*, is an American classic about the lives of a group of young women. Today, however, there are few editions of young people who have never even heard of it.

But now read the novel. So, when American producer Denise DiNoi approached Australia's Gillian Armstrong, it was a serious offer to be given serious consideration.

Armstrong decided that Alcott's novel about the rebellious March (Winona Ryder was already cast) was an important story about unusual and progressive family attitudes. Susan Sarandon was cast as Mrs March and Armstrong decided on the twenty-year old Christian Bale as Laurie.

Little Women has already opened to good box office in America, where its mixture of commercial and art-house styles hasn't deterred the public.



W O M E N

MARGARET SMITH

talks with director

GILLIAN ARMSTRONG

and DOP

GEOFFREY SIMPSON

Director

Gillian Armstrong

Little Women is Gillian Armstrong's seventh feature, and her third in the U.S.

It is already her biggest commercial success and, with *My Brilliant Career* (1979) and *Hightide* (1987), her most critically acclaimed.

What attracted you to making *Little Women*?

Actually, I had some doubts about doing the film when it was first offered to me, partly because I felt it touched on some of the themes I'd already done with in *My Brilliant Career* (1979), and partly because there had been other movies made of the books. But I was enthralled into the project by my very pleasant producer, Denise DiNoia, and by Amy Pascal, the studio head, and also by finally meeting and talking to Louisa about the project.

Denise pointed out that my movies about sex dealing with some of the themes in *My Brilliant Career* were not all that important, among us there is probably a whole generation who haven't seen that film.

Denise also pointed out that *Career* was really about a young woman finding herself and finding her talents as a writer. While that is part of the story of *Little Women*, it is also about family and growing up. Our main characters, Jo March, certainly where we have Sylvia. She does grow up, become an adult and find her first love. In a lot of ways, it goes a lot further.

Did the other films of *Little Women* influence you at all?

I really had a very vague memory of the Katherine Hepburn *Little Women* (George Cukor, 1933). I saw it when I was quite small and I decided that it would be better not to look at it again, or any of the others. I didn't meet them as influences on *Little* one.

When I started work with the screenplay writer, Robin Swicord, I asked her about some of the scenes that were in the book but not in the screenplay. She said, "Oh, I don't want to do that, because they did that in the other movies." It was good that I was free from the burden of worrying about the other films, and I said, "I think my obligation is to the book. Let's just go back to the book and make the best script we can."

I will inevitably seen the other films, but I'm actually very curious to see them now.

Because the book is so autobiographical, did Louisa May Alcott's own personality influence the interpretation of Jo March?

I did a lot of research into Louisa's life, so did Robin Swicord and Winona. There was a point, in fact, where Winona was sitting in the couch about what was Louisa and what was Jo, and I said, "Stop reading about Louisa and let's just concentrate on Jo."

Robin and I did use some parts of Louisa's real life to fill in the background of the story, because some things were not properly noted in the book. It was necessary to know why the March girls were so different, and how they had been brought up in a family that was so short of money. They had a mother who encouraged education for women, and who didn't see the marriage market as the be-all and end-all for her daughters.

We also discovered they were a part of one of the early philosophical groups in America, the Transcendentalists, who were based in New England with Emerson and Thoreau. So we put a little bit of that into the film.

How many drafts of the script were done before you came in?

Robert worked on the script with Amy Pascal. It was something that they were both very interested in.

Amy is the main studio executive in Columbia, and her full name is actually Amy Beth Pascal - she was named after the characters of Amy and Beth. *Little Women* had been something that she had been very passionate about, so was her mother, for a long time. Amy had tried to get various studios interested in the project over the years.

About a year before I came on, Amy became a powerful executive in Columbia, and

she talked the studio into developing the screenplay. Robin and she did two drafts together and I was sent the second. We then did one or three official drafts together, though there were no words of contact among us going on right up to the time we were shooting.

Were there any particular films which inspired the look of the film?

We usually went back to paintings by American artists of that period. Swicord was into I really liked. We also looked at some of the European movies. It was a question of finding someone greater than I, the designer and [DOP] Geoff Simpson felt had the right feel for the story.

I also got a book of early American photography that were taken just a little bit later, in the 1830s. There is a beautiful collection of early images of women in a house quite similar to Orchard House. It is quite a plain sort of country house, and there is a photograph of them in the garden picking peas. That was quite inspirational, with the feeling for light sources and so on.

We then chose the colours from various paintings.

It was also a part of the research that we did about the whole Alcott family and Orchard House, which is where Louisa wrote the book and is now a museum. The first thing that I did was to get there and see. Then we went to Jim Rosillo, our production designer, started, he went straight to Boston and actually spent three days at Orchard House. He even got to see drawings of their garden and what beds and plants and trees were there. We found the house very much on the real house.

The Transcendentalists were like the first hippies. It was a back-to-nature movement, a reaction against the industrial revolution. Concord was a little country outside of Boston. This group of philosophers all decided to live in the same area. They were vegetarians and they were very involved in a natural look of furniture. Louisa's father, Thomas, built the wood natural-wood house we have in front of the house. It was the whole thing of going back to nature. At the time, all the other houses in the other houses were very ornate Victorian pattern houses. I think he was hammering Jo's whole childhood - the natural movement.

There was also a great love of nature. George and Thomas photography and art. It's



"I think it's very important in a period film to really get the proper period look. Blüchling's wardrobe is seen in film ten years later and still they it looks like the fashion of the time it was made."

FLUOROGRAPHY

[illegible]

- 1999 *My Brilliant Career*
- 1999 *Mr. Brooks*
- 1999 *Mrs. Satterfield*
- 1997 *Mykiss*
- 1997 *From Within (2/2)*
- 1997 *The Last Days of Disco*
- 1996 *Little Women*

[illegible]

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|------|---|--------|
| 1980 | Scary Movie | |
| 1981 | First Wives Club | |
| 1982 | Scary Movie 2 | comedy |
| | <i>scary movie 2</i> (aka) <i>scary movie 2</i> | |
| | <i>scary movie 2</i> (aka) <i>scary movie 2</i> | |
| 1983 | It's a Wonderful Life | comedy |
| 1984 | The New World Munchausen | |
| 1987 | Scary Movie 3 | comedy |
| 1989 | Scary Movie 4 | |
| 1990 | It's a Wonderful Life | comedy |
| 1991 | Scary Movie 5 | comedy |
| 1992 | Scary Movie 6 | comedy |
| 1993 | The Scary Movie 7 | comedy |
| 1994 | The Scary Movie 8 | comedy |
| 1995 | The Scary Movie 9 | comedy |
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| 1998 | The Scary Movie 12 | comedy |
| 1999 | The Scary Movie 13 | comedy |
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| 2001 | The Scary Movie 15 | comedy |
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| 2079 | The Scary Movie 93 | comedy |
| 2080 | The Scary Movie 94 | comedy |
| | | |



and said, "I think it's wonderful you are doing the film! I'd love to be part of it!" I said, "You're too young to be the Professor and you are too old to be Laurie", and he said, "Well, if there is anything, I'm happy to do any tiny part; just happy." So I said, "Well, would you do John Brooke?" and he said, "Yeah, fine!" That was wonderful!

We were also thrilled to have Colonel Byrne (Jo Bland). The film was one of those rare times where the whole cast were very busy going, soon afterwards, low-key people who were happy to be on a film. We had great fun.

How much rehearsal were you able to do before the shooting?

We had two weeks' rehearsal, though Wilma and Christian started their co-starring scenes two weeks before we started shooting.

And how long was the shoot?

It was an eleven-week shoot, plus second unit. We shot in New England before we started the proper shoot. We managed to do all the snow stuff up there in December. Then, just as I finished my cut, we were back to the same town in Massachusetts, Deerfield, to do the Fall shoot. It was great to be able to have the full circle of the seasons.

How did it feel to work with your biggest budget?

Actually, it wasn't a very big budget if you think about it, for a period film with two major stars. The budget was probably about what Mrs. Telford was ten years ago. Little Wilma was \$750,000, but costs have probably gone up about that much.

Actually, it was a very tight budget and a very tight schedule. It was only because it, and looked so because, because of the great discipline of the Australians on the team, who have worked with two cents, and a designer who has worked on independent European films. We were all like worshipping and saying, "We thought we'd be in Hollywood one day and things would be easier!" But so much goes up the top. Your stars are paid so much and the studio takes a big cut of the top as well, with various expenses. It wasn't a luxurious shoot; it was very tight, and very tough.

Wish I'd like to try to tell all American students at that it was a huge task leading it for a Christmas release. I'd always wanted to come back to the New England town of Deerfield, where we shot the opening scene sequence, so have a real feeling of conspiracy of time. But by the time the studio finally gave the go-ahead to come to do the Fall shoot, I was in the middle of post-synchronizing the sound and working with the composer on the music. I physically just couldn't do a

E28
p84

"Wilma who said to me, 'You should check out this Christian film.' And he was fantastic. I hope we will all see a lot more of him now. He's actually English."

And what about the other men in the film? You probably had more choice casting your men than casting women.

Actually, it was very hard to cast Laurie. Christian was one of the first people that I saw. Then I saw all these young American men. We really had no embarrassing men out, but so many of them are now into body building, which is really incorrect for the period. Also, there was a lot of young American actors who play very "tense". They were all doing "Men

in Bronze". They couldn't deal with the language at all. They were so used to improvising, wanting that to speak period dialogue and sound natural was actually quite an art.

I think Robin was beautiful, very simple, very naturalistic period dialogue. It has the flavor of the time, but the actors were more like, "Oh Jo, baby!" I mean, with one of them, it literally slipped out! They couldn't help themselves!

With the other two parts, I had intense fun looking for Professor Bloor and John Brooke. Eric Roberts, whose I'd not earlier on another film I'd been thinking of doing an American but which ended up collapsing, called

¹ Little Wilma (Shirley LeMay, 1941) and Little Women (David Lowell Rich, re-release, 1974). There is also a 1942 film called

Geoffrey Simpson

Australian cinematographer Geoffrey Simpson has worked as DOP on a number of significant films, including *The Navigator: A Medieval Odyssey* (Vincent Ward, 1988), *Green Card* (Peter Weir, 1991), *Fried Green Tomatoes at the Whistle Stop Cafe* (John Arnet, 1991), *The Last Days of Chez Nous* (Gillian Armstrong, 1992), *Deadly* (Esben Storm, 1992), *The War* (Jon Arnet, 1994), and *Little Women* (Gillian Armstrong, 1994).

Simpson is now able to choose his films from an incredible array of projects, both here and overseas. He says he's been attracted to performance-based films where the actors are more important than the action, and is grateful he has not had to film Hollywood 'nasties'.

How did you decide on *Little Women*'s look?

The look of a film is defined by the script and by the art department. It is a self-involving process in which a lot of people contribute.

On *Little Women*, we had Jon Skellie, a Dutch designer, who started the shoot very much with an *Audrey Hepburn* intention, with his partner, for *Orlando* (Dolly Parton, 1992), and Colleen Atwood, who did the costumes from Los Angeles. They made a huge contribution.

The look defined itself, as the scene that the film is set in the 1840s, with a lot of light coming from candlelight and lantern lantern sources. I wanted it to look warm and be very rich.

In post production, the gaffer and I tested different gels, played around with color temperature and came up with a color that I liked. The issue — as the gaffer as they are called in Australia — got the colors we wanted and we stuck to it throughout the film. Then Jordan Cambridge, who did the answer print from Jon Skellie, fine tuned it, improving it in some cases.

When you placed the final grading was done here?

I think it was John Seale who came and to me, "Thank God for Kodak and Arthur Clarke", which was a great line and it was true. Jordan is a business gaffer and a very

nice man, who has been in the industry a long time. He is one of those people who will have a great passion for his craft. I was certainly very pleased to come back here and have him pushing the buttons.

Does working with someone like Arthur Cambridge allow you more control?

When working in the States, it is usually part of my contract that I go back and have at least one session with a union. But it's much better to be here — you can spend a week looking at a couple of answer prints, then come back again and check things again. You can keep your finger on the pulse.

Gill also kept an eye on things, as did Nick Buchanan, our editor. He followed it through by checking the print in the States. We made the answer and the dupes here, but the 1,200 release prints were all done in the States.

Because *Little Women* is about big-screen young women, did that play influence the look?

The business today was more of a prior session thing. In particular, I thought *Women* did a great kind of clamping from the young Jo to an older but still a bit immature Jo, to finally the Jo who is trying to be a writer in New York. Photographically we could lighten things a bit, like lighten and fairly merge in the last burning scene, but it comes more from performance than cinematography.

When about the camera tracking? It really suits the film by giving it a sense of movement.

Gill and I both tried to move the camera. The shots were worked out very clearly during our five weeks of pre production.

When we were on set, we used the most easily well. There wasn't much second cover up. If we decided to track, or do a close up, that is how it was set. There were some variations and options, of course, but the coverage and design in Gill's head was pretty much how the film ended up.

Does working like that mean the shooting isn't as quiet as it is?

Usually it does. I not sure what the noise was on *Little Women*, but we certainly weren't worried. The studio wouldn't let us be!

Did any other films influence your cinematography on *Little Women*, particularly older Hollywood ones?

I don't think so. It was probably much more influenced by modern films, with their richness and degree of contrast, which is more a contemporary look.

One film that came out last year which I really liked was *Branching* for Bobby Fischer (Steven Zaillian), directed by Conrad Hall. It was photographed very beautifully and it also had a lot of a star. That certainly was one film that stayed in my mind.

You notice influences from many sources from different pictures, contemporary and older, from paintings, from photographers.

What about the earlier versions of *Little Women*, like the one with Katharine Hepburn (George Cukor, 1933)?

I saw about 20 minutes but found it virtually unwatchable and confused it all. Katharine Hepburn was very Hollywood, very over the top. I haven't seen the Jane Allyn-Kellogg Taylor one (Marjorie LeMay, 1948).

Little Women opens with a snow scene, which is very like. What did you want to achieve there?

It was partly a contrast to what is to come later.

The film is about Christmas and a warm and happy family, even if the father is away at war. Gill and I wanted a very warm, lovely kind of feeling to come from the photography. To contrast that, I made the entrance cold and slightly bleak, but, wherever we go

There was much more pressure on *Little Women*. It was a bigger film, with a lot more money involved, and the studio was breathing down our neck. There is one of the things about working in Australia that you don't have in the States: You have responsibility to your producers and the IPC or whomever the money comes from, but it's not the same sort of pressure that you get from a studio.

Columbia Pictures had lost a great pile of money on some of its recent films, like *Last Action Hero* [John McTiernan, 1993]. It was being very careful, shall we say, and our budget was fairly tight for what we were doing—a costume period piece with a lot of sets and some big builds. Each department could have done with a little bit more money, and we were hopeful that Columbia would give us some, but it didn't.

There was certainly a lot more pressure than on *Last Days of Cleopatra* and *Gill* was tense. I knew exactly where that was coming from, and that was fine. There was never any drama or problems. It was good.

When were you when you were contracted onto the film?

I was filming *Kevin Costner* in sight in the Georgia woods, in the mud and rain, for *John Ford's* *Ellie, The War*.

I left there and went to New York for a day. Suddenly, I was in Overfield doing snow scenes for the title sequence, with period windmills, newsmen cars and snow, a mile or so away from Georgia and night shoots and rain and gear and 40 life.

Then I was out for a week and a half in Vancouver making Jan Rivett and her department, and going with Gill to the locations in Victoria, and on Vancouver Island, where our "Gardner House" was. I then came back to Sydney.

I was here for about a week and a half, then moved around and went back to the States, where I had another three weeks or so in preproduction.

When I went to do, as the sets are built and locations are laid-out, it was lots of photographs. So does Gill. We both had huge reference files.

Gill and I start to work on our costumes, angles during these surveys. We take photographs from camera angles and get a feeling of how the light was in naturally, or magic work with some help. Starting in those photographs day after day gives you a really good idea and sense of the overall visual tone of the picture. Obviously it changes once you get in the set, but I've done that with all the films over the past four or five years and find it useful. Gill had books filled with photos and she'd take some of mine sometimes and some of hers. We both have that visual sense, which is maybe another reason why I like working



with her. I feel very connected, and often I can anticipate exactly what she needs.

Of your many other films, was any a similar experience?

Heidi film is different.

Someone asked me the other day whether I would not want to be a doco too, and the answer is categorically no. Directors work much too hard. Crew cinematographers work hard, but directors work incredibly hard.

One of the things I really love is the variety of the cinematographer-director relationship. I've been very lucky to have worked with a great bunch of directors.

I suppose my big break was America

was working with Peter Weir on *Groundswell*. He is a fantastic guy. We had probably a month of pre-production, which was a lot of time to get to know each other and to get a sense of the film. We knew where we were going and what we were doing with it.

Did you use a storyboard on *Little Women*?

Not real storyboards as such. Gill often does little rough-drawings in her notebooks, and there are the still photographs taken on surveys. I also used to take photographs of the actors rehearsing, though I did that much more on *The War*.

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From the S

Ross Dimsey has worked more sides of the Australian film and television industries than many. He is an experienced director (*Blue Film Lady*), scriptwriter (*Morrie West's The Naked Country*) and producer of features (*Kangaroo*); a producer of television (*A Thousand Siles*); he has been Chief Executive of the Victorian Film Corporation (now Film Victoria); was an early president of SPAA; and is currently a Board Member of *Cinema Papers*. In short, Dimsey has the wide range of skills that many see as necessary for his new position as Director of Film Queensland. In fact, eighteen months prior to his appointment, Dimsey had already moved north to Brisbane from his base in Melbourne.

Dimsey: I came up here at the invitation of Film Queensland, which allocated me some development assistance under the Producer Relocation Scheme. I saw this, and I said before now, that the Queensland industry is one that is absolutely ripe for development and growth. The movie seemed like a good idea at the time and it's proven to be so.

I formally took up the job in December on 24 November last year. PQ had been without a director for nearly 12 months, with Judith Crenshaw very ably acting in the position.

What was your opinion of Film Queensland prior to your appointment?

I thought there was some opportunities being missed, to be honest. PQ's one-off approach was not entirely appropriate to the local industry's stage of development.

We must be careful here to distinguish between the industry on the Gold Coast, which is essentially an imported industry supplying facilities, personnel and so forth to an export industry, and the 'main' industry, which is essentially oriented in Brisbane.

What were the opportunities being missed in terms of the 'native industry'?

I didn't think a forward-enough view was being taken in terms of what the industry was going to look like in four or five years' time.

In a way, it was understandable in that the previous administration of PQ was looking for a quick money up. One way to do that was import producers like myself. In a couple of cases, that was successful in beginning to establish a production infrastructure. But it takes more than that to make an industry. It seemed to me a wise move for PQ to hire the better in regard to its own discipline in terms of those emerging writers and local producers who had not yet had an opportunity to do major drama — particularly those producers who might have been working in related areas such as commercial, corporate and educational work, and documentaries.

One has to look at the development of the industry here as a task which will occupy at least three years, with some definite goals at the end. There's not to say that the attraction of imported producers shouldn't continue. But I felt that there wasn't being much left on the ground from previous policy. People were coming and part-time were being made, but the people were going away again. One couldn't make a clear line of development of the local class from it that.

What have you done to change that situation?

The first thing is to recognise what the Queensland industry has and what it lacks. In many ways, it resembles the Victorian industry, it



you take out the Cleveland factor, of 1979, which was when I was appointed to the Victorian Film Corporation.

It's not good enough to use money in development of people because they lack experience. If you followed that rule, then there would be no development of people up through the system.

The policies that we will be putting in place this year, and which will carry on through my term, set in two streams.

One is the regular business of PQ, which is equity arrangements in packages, and script development agreements to established producers and established writers, with the overriding factor always being the Queensland element through the various ways which have been applied in the past to investment.

The other stream is investment in people, with a training or personal development component.

An interview with Ross Dimsey, Director,
Film Queensland by Scott Murray



"My aim is to see filmmakers in this office all the time, coming in chatting, whatever. That hasn't been the case in the past"

what you need to get a deal and so on.

The Australian Film Finance Corporation (AFFC) is starting up here early in the year. We are running a two day seminar on the basis of what the AFFC is about. It is targeted at those people whom we believe are skilled and who have the potential to join the ranks of major producers. We just want to welcome to the process of personal professional development.

While there hasn't been a strong independent feature industry in Brisbane, there has been a struggling but continuing short film industry.

Are the people that you are looking for developing coming from that area as well as from commercial backgrounds, responsible work and so on?

Yes, in all cases. I'd prefer not to give specific names, because that's not producer's and unless to those not named, but there is a handful of short filmmakers who look very interesting.

We have supported three short films this year and an element in the selection of those films was that the personnel involved showed potential to go on. That is, we saw the story does not only as an end in itself - to make a movie - but also as an efficient stepping-stone to the next phase.

So well, we were looking at much wider people. There are a couple of producers here who have been very successful in areas like corporate work and commercials, who have indicated they are now ready to move over to features. This is what happened in Victoria with a number of producers, and I was one of them, coming from commercials already. Of course, those who are prepared to create over time recognise that they are in the very bottom of the learning curve in terms of producing films.

There are also some very skilled people working in education and allied fields who have shown real producing skills and, I have to say, some managerial skills. They are ready to step into the arena.

You obviously place great importance on producers. So yes, in fact, think the knowledge

What's Happening in the 'Native' Industry

Currently shooting or in production outside the Movie World Studios are:

The Woodcutter's Trail (feature, Ian Barrie) Produced by John Sutton and John Foster for Rainforest Film Studios; the film begins post-production on 29 February 1989. Financed by the FFC PG (Patterson/Peckham) and Newcast. Tells the story of a hunter who returns to a small Queensland town and becomes entangled in corruption and covering. Scripted by Andrew Russell. Stars: Jacki Nelson, Dan Smith, Mark Lee, Peter Phelps and Roversi Walker.

Inside a Library (feature, serial) This stage-play inspired serial has been made for the ABC.

Soon to start production are:

The 2 1/2 in (feature) This is the second serial the first having been produced by Michael Caulfield. Screened South and Tony Downes for Eric's 2 members, in association with Library Films. Scripted by Terry Cronin, directed by Michael and Deborah Cox. It tells the story of a school of fish, which was named Andy Anderson. Lady Dark. Screened by Gordon and Deborah Lee. Features:



Onesie Girl (documentary) Serial Set to start production in the middle of 1989. It was the third serial for one of Australia's greatest television exports.

The first serial was produced by Jonathan M. Smith for Westbridge Productions and was financed by the FFC Film Victoria and Film Queensland. The first serial told the story of Mike, this mythical girl from the sea who returns to earth for the first time in her past and meets Melissa Gledhill. David Pollock and Jeffrey Butler.

The Last Ballet (feature) Michael Fitzmaurice. This Japanese-Australian co-production produced by George Fegan and Bruce Burgess. A story of love in the Pacific, will star a major Japanese actor and Australian dance dancers.

Derby hopes that three more local features will go into production in 1989, as well as a family television serial.

We are working closely with the Australian Film Television & Radio School (AFTRS), which has an extremely vibrant office in Brisbane, run by Ursula Cleary. We have a number of programs for writers, directors and producers, who are in full contact.

A condition of this will be that recipients undergo some sort of post-graduate course - be that of a four unit - acquired by ourselves and the AFTRS. This has already been happening with writers, and with producers in various aspects of the producing profession.

In terms of marketing skills, we will be taking three or four extremely inexperienced producers to the major markets over the next two years and working those markets with them as a supportive partner. The learning experience is to be made to go to the markets to get these people up to speed on how the markets work.

and expertise of producers in Australia is something that needs improving?

Yes... an emphasis [on it]. And I exclude myself among those people. I can recognise that at various stages of my career some form of post graduate training in specific areas would have accelerated my personal development as a producer, and made me more effective.

Historically, producers have emerged from a variety of areas, and many of these new working sensibilities are self-taught. That's a process which takes a long time, when, if you need a very high degree of opportunity to try and fail. It was the 1980s era which afforded that opportunity.

We all know that 1980s now lives under something of a cloud, but if you look at the persons that were made under the 1980s regime, and if you look at the people involved, you'll find that there were a number of producers who were given that opportunity to fail. But they learn as they failed, which was a vital factor in making that self-education.

I'm faced with a different task. The financial climate is completely different. Money is increasingly available to fewer and fewer and more established individuals. In New South Wales and Victoria, we are looking at the application of producers under tender systems, which is something we all could see coming two or three years ago.

That opportunity doesn't exist in Queensland and these people I'm talking about will never be given the chance to acquire those skills, or to reach the ranks of senior producers, by a natural selection process.

FQ has a real difficulty in getting these people to the point where they are given the opportunity to prove themselves.

Whether senior directors and writers reveal their best talents quite early on, even the best producers need time to learn the market place and develop and hone their skills.

Exactly. It's to do with the sequence of skills.

You can train directors, but it's self-evident that there are skills - that major ingredients - to master. People can get better at it by learning, but, by and large, there are good directors who will always be good directors, and there are people who aren't so good and who, no matter what help gets, will always be not so good.

Where are significant differences in the career skills in the language can be adapted. We've seen some extraordinary cases even to screenplay writing, with playwrights, screenwriters and novelists. They can be helped by training programmes. But again, by and large, the ability to roll a story effectively is an innate skill.

As for producing, one likes to think of the numerous steps of the producer as someone who can pick the winners simply by instinct. While that is self-evident, can possible, the business of producing is largely the business of building teams - technical teams and creative teams. This is a process which can be learned. It takes far less upon that major spark of genius to pick the winner. That's not an element, and, if you look at some of our most successful producers, that element is there. But I think you will find that many of them are also writers or screenwriters. Maybe the spark is coming from those areas.

At the time of Cinema Papers' Queensland supplement a year ago, there were many complaints from within Queensland that the federal bodies, particularly the Australian Film Commission (AFC) weren't sufficiently supportive of Queensland. Was that the case and, if so, is it changing?

I don't believe that was the creation of the AFC, although it is a body created in Sydney which has happily decided to focus on Sydney and, in a certain sense, Melbourne.

With the appointment particularly of Tim Rinal [as Director Film Development], I saw a new attitude within the AFC in terms of spreading its effect more equally among the states. This can be seen in the material about the recent Producers Support Scheme [under the distinctly Australian banner], which showed a national balance.

Actually, there were not many applicants

The Film Industry in Queensland

Desery: The Movie World Studios continue to be a prolific place when it comes to bringing money into the state in terms of a quite a big export industry if you look at it in terms of foreign dollars coming in as exchange for our services.

As well, the skill levels of the specialist areas, in department and the production management people down the coast have been increasingly strongly focused at that level throughout the work.

There is also the Pacific Film and Television Corporation, by Peter James. Its title is to reach work to the state, either from with a Australia or from overseas, and does a very good job of it.

The Queensland film industry, as opposed to the film industry in Queensland, is a separate thing. It's something that can only come from the soil. You can't import it. It has to be looked after very carefully in the shadow of the larger imported industry.

Now, that would be if the Studios-dominated, it doesn't, it focuses on professional production from interstate, which is a borrowing from a drive away, mainly to interstate city. It's not really uncomfortable about that.

There are some other things. Certainly, some of the production men, against, in department and special effects shifts cross over into our own work. Though there are some areas which will always be separate. The workload of a local person going into it is often by one one of the major people down there, or more having the need to be more stable, a trouble. But that is fine. These things are there to attract their export dollars and they do very effectively.

When he was Director of Film Queensland, Peter James was also on the Board of the Pacific Film and Television Corporation. In that connection you are or will be?

My thought is anyone member of a four-member committee which, with the Pacific Film and Television Corporation on its side last, in terms of the Queensland Government, Peter James initiated, would be members, Peter James and Australia. And the various members that developed in Peter James, myself and two members of state. Thinking.

The Director of the Arts, Greg Anderson, is a member of the Board of the PFTC, but the PFTC is an independent company with the government as major shareholder. I am not a member of the Board of PFTC, and I'm not its sole employee.

We do occupy a significant space, and we carry out our operations in a number of areas. Certainly, the Pacific Development Fund is a particular challenge for us. At Film Queensland, I have a number of people, but otherwise PFTC and PFTC are quite separate.

from Queensland. That was probably because people didn't quite know how to go about it. They were not AFC ready in the same extent as those new producers working in Victoria and New South Wales, who have all the advantages of the networking and service organisations in those states.

One of the things PFTC will be looking at, particularly with our short filmmakers who are our top back from those emerging producers in major work, are ways in which we can make them more AFC ready. They must be confident in terms of how they work the AFC system. It is just the simple things of how to apply, how to get television work, as to what the AFC programme is about, how to build skills and the background which will make them more attractive to AFC investments.

We all love to whip the old AFC, but I have to say in this case only a very small element was an AFC problem.



Peter James



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In Sharp Focus

An overview of Queensland's independent screen culture

This seems as good a time as any to provide an up-to-date assessment of the state of independent screen production in Queensland. Ross Disney has just taken over the Director's chair at Film Queensland, the local film cultural organisations have just received their annual round of funding for 1994-95, the successful applicants for the Short Film Fund have just been announced and there is a general feeling in the air that 1995 may be an interesting year for screen culture in Queensland.

Australian Film Commission

The AFC Toronto were recently in town, the first time in years, specifically to listen and talk to the filmmaking community. "The Commission will be paying heed to geography", announced Tim Rusk, Director of Film Development. "We are prepared to try and give a go to a broad spectrum of funding applications across Australia." As part of the commitment to geographical parity, one of the AFC will visit Queensland at least three times a year, to meet filmmakers face-to-face, to advise and discuss projects.

The significance of this commitment may be lost in the southern states, which are used to having an AFC presence at relative proximity. The last time Queensland had the benefit of personal feedback, especially those who never see fortune enough to be short-listed, was when Richard Kern held the position of Project Officer in the Creative

Development Branch ... and that was some time ago. Certainly, when a funding agency to Queensland was secured in the Queensland Film Development Office in 1988, filmmakers responded to the more accessible and visible forms of local government support. Arguably for valid reasons, the AFC was perceived as more responsive to the cultural milieu of its geographical location.

While the AFC is not applying any statistical principles, one of the monitoring factors for its most pro-active stance is the consistently small number of applications that originate from Queensland. On the last round of development applications, 759 were received, 42 from Queensland (and only 3 of those were funded). In the interests of cultural diversity, the AFC has aims to increase this statistic.

Film Queensland and the AFC

After the bleak years of the 1980s, the Queensland Film Development Office, now Film

Queensland, has a large fund to fill with market funds, its annual budget of about \$2 million supports festivals, film organisations, training and work-experience opportunities, and various forms of production support, including the Short Film Fund, which is allocated \$100,000 of the budget. In 1994, this budget was pushed to \$104,000 to accommodate three selected projects, two at \$30,000 plus and one at \$50,000. The Fund has been operating for four years, but, in the last two, Film Queensland has been viewing its support in terms of people investment rather than purely project investment.

In 1993, attention was focused on the producers. In 1994, the focus was on the Professional Development Fund for new jobs in production-related disciplines through three projects. The Short Film Fund is viewed as a form of professional development, an apprenticeship which hopefully



would lead me to bigger and better things for Queensland.

Mark Chapman, Project Officer for Film Queensland, said that it was to their advantage that such successful applications got forward a creative team of producer, director and writer, as in "a feature-film package." Selected from a field of approximately 80 applicants, the winners were nominated in three classes, leaving their decisions not only on which scripts worked, but also on the abilities of the director, and the relevance of the project to his or her career development.

The AFC, on the other hand, is working on a different agenda. The Short Film Fund is committed towards a program that supports cultural diversity and integrity. The Fund is looking for the "innovative, pushing the boundaries", etc., that places more emphasis on representativeness and challenging ideas in form and content. It is this style of short film that is hoped to be more noticeable in the international circuit of film festivals.

The two agencies may not be mutually exclusive, but one of the matters said by the AFC's reluctance to co-fund short film projects has been that project organizations by Queensland's applicants has not measured up in the range submitted from the southern states. The AFC continues to maintain its openness towards funding only the "best" projects, regardless of where they come from. Consequently, it was said a certain starting between the two funding agencies over which scripts should be funded.

Sometimes, this bias has worked to the benefit of themselves. Randall Wood, a documentary filmmaker who has only had the opportunity to work on the short format, was ignored twice by Film Queensland in his project *Goose Grease Dreaming*, which has since been accepted by the AFC and won four local awards in Queensland. Wood

I got knocked back initially, then applied to the AFC and Film Queensland for the Microscope Project. Film Queensland again said no - they didn't like the script - but the AFC picked it up and Film Queensland agreed to support it.

Significantly, it is the Microscope Project arrangement between the AFC, ABC and Film Queensland - a distribution system of funding set up specifically to address regional and cultural diversity - that has provided this opportunity.

In the past, the AFC has been viewed as a wary of any commitment to on-coast Film Queensland projects. But the key players have changed, and we have been nurtured during the AFC's visit to Queensland there is now more willingness to its opinion between the two funding bodies. This may be due to Queensland's emerging status as a single vision



Belley and Peter Lapan in an earlier film project entitled *Life in the Bush*. David Browning

Recently formed Film Centre, with its guidelines. Anthony Gale, who, with Anthony Johnston, film critic, has taken responsibility for the fund, found their ideas to be too strong.

far national and international features. Then again, the presence of Queensland academic Bruce Cunningham as a Commissioner of the AFC may be another factor in focusing attention on Queensland.

Screen culture in Queensland

The often unacknowledged but significant players in forming screen culture and more specifically screen literacy in Queensland are the tertiary film and video training institutions. These include the Queensland University of Technology's School of Media and Journalism, Griffith's School of Film and Media, and the Queensland College of Arts, now part of Griffith University, through production facilities at all three universities are predominantly confined to the medium of videotape.

Three institutions provide production facilities within a learning environment that exposes their students to many of the past and contemporary debates on creative forms and industry practice. Whilst the common students are expected to explore their ideas, and, while they may not wish it to be publicized, many of these institutions have developed a process of naming a blend up in those extra-curricular activities in filmmaking. Film Queensland follows in the wake of the tertiary institutions by providing a public platform for student work of merit through the Annual New Filmmakers' Awards and the Brisbane International Film Festival.

John Cameron, a QUT student, won the Best Documentary Award last year for *Dying Mr. Derry*, a quirky documentary on women, their cars and

their relationship with machines. He has since won the Short Poppy Award, and has been successful on the SBS Movie Show. Significantly, only six and one other members of the crew were QUT students.

Naresh Luan, a Griffith student, studied in a part time honors degree so that he would have two years of access to its computer and post-production facilities. He has won public recognition for his video art, *Talk Show*, an "animated" conversation using the juxtaposition of computer-generated images with off-line dialogue. Luan hopes to pursue a career in video art and now feels the need in a stronger position to apply to the New Image Fund, rather than relying on another part-time, postgraduate degree.

With the presence of these tertiary centers producing a number of high production-quality short videos every year, and with the New Filmmakers' Awards, a short film/video culture is alive and kicking - at least in Brisbane. Besides the key organizations - the Queensland Cinematheque, Brisbane Independent Filmmaking and Women in Film and Television (QIFW) - there is Kinship, a new group of teenage filmmakers and video producers, and Blue 31, the public broadcasting station that has just started televising last year. All have taken advantage at some time or other to tap into



by Sue Ward

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Paradise Beach was a relatively short-lived era of success between May 1993 and July 1994 on the Australian Film Network, and in several mainstream markets. The production and marketing strategy for Paradise Beach was, at contemporary Australian long form serial television, a unique one. While unequivocally an Australian production first for regulatory purposes and for encouraging opportunities for local industry, it was aimed primarily at the U.S. market and other major western markets. It was produced in \$500,000 in Boston, South America and Europe territories mostly night scenes, a testimony to the distribution profile of its co-creators partners.

It appeared to bring together an exceptionally strong production, distribution and exhibition alliance. Paradise Beach was co-produced by Village Roadshow, with its studio complex at the Gold Coast offering complete production facilities, the Film Network (the strongest rating network and leading successful local drama and an equity partner in the studio), and New World International. Given, a large U.S. distribution company specializing in mostly U.S. soap opera (Dynasty, Santa Barbara,

get more material at the end of the school year). There was also a deliberate strategy to serve all schedule slots in major markets so that as few performing stars could be determined for the release. It was dramatically placed in the "black hole" of 3-4 pm against Oprah Winfrey on KCRW Los Angeles and so didn't stand a chance as one of the most important U.S. markets. It did not survive the summer, being pulled from U.S. schedules before it had run the length of its ten campaigns.

Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or social explanation. From a purely financial perspective, it was structured so tight so tight it couldn't fail. The experienced partners knew the programme was an experiment and structured its costs so that it was virtually certain in returning modest profits even if it failed in some keying markets. Produced at a cost between \$4,000,000 on base, it certainly would have returned reasonable profits to its backers, especially as costs have been quite steep. Even a 1 per cent rating (which it reached in only a few markets) would mean \$11.6 million for a 10-second commercial in U.S. syndication. And, of course, there were additional residuals from other markets - it was still running on

The film and the beauty of the U.S. syndication and international markets. Village had studio space in 101 and a commitment to international film production and distribution. For three years, New World and subsidiary Gemini, in its venture as Paradise Beach, were responding to a contracting U.S. market for soap opera by capitalizing on its own features of limited and lower cost structures, in effect serving the U.S. into a secondary market and diminishing the importance of network sales.

Paradise Beach was virtually simultaneously launched in Australia and the U.S., and followed soon after in other territories. It was heavily promoted in Australia, filling usually as only evenings for diversity before the night scene, then was shifted back a half hour to make its poor performance from the powerful news and current affairs programming. Nevertheless for the programme indicated that it returned its highest exposure as premiere (10), dropping quickly to 11 at the end of its first week, and falling into single figures when it was shifted back a half hour to 5 pm. Paradise ended in May 1994, with some states running episodes until July 1994.

In the U.S., it was chosen by Gemini New World for \$1.5 per copy for 150 national of the syndication market, an unprecedented exposure for a foreign-made serial. This exposure markedly with the 1990s campaign for *Melrose Place*, which was not handled by a major distributor as such as New World. The U.S. strategy was to run Paradise Beach during the 1990s network summer, and this release in January 1994 it followed pattern. Parading the drama of the programme ("It's what's happening from every who is corrupt to our lives, find the perfect wife, and fall hopelessly in love"), it was aimed at its tar-

Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or social explanation.

ETLS in Holland, for instance, in mid-1994.

However, it is a strategy that could be laid on by further Australian serial production and long-term corporate in international markets, it was a significant failure. This may be in part due to the way for which guaranteed its lowest loss scenario: its narrow low budget, uncommercial production process. The approach to production (series with very limited exposure on models with no using experience) and similar limitations in the script and technical departments partly due to the need to meet regional expectations for Queensland program involvement and build organization under the state's Revolving Film Fund) virtually guaranteed a failure to attract critical reception in Australia, as well as elsewhere. This cannot be discounted as a factor in the fate of the programme, especially where serial programming needs to build audience by word of mouth and peer influence.

Such problems reasonably arose over the month of error. Outback "Strapless Beach", "Paradise Lost", "Jefferson Paradise" and similar productions, some cases, like Robin Oliver in *The Sydney Morning Herald*, adopted something of a personal crusade against

it. These few defenses mounted for it resulted in the development opportunities it offered in the fledgling Queensland industry and on the rare occasions for which it met new benchmarks. *Paradise Beach* allows that the "success of *Paradise Beach* was mostly accidental." The case of acceptance – five episodes a week – made production the fastest in the country, while it also gave many budding opportunities to aspiring Queenslanders. One of the program's assistant producers, Jo Parrot, also argued that the national importance of the first series was largely overdone on the second, a point not pursued by the critical establishment:

In some ways, the supposedly hostile critical reaction was misplaced, as the cast structure and schedule don't break locally and covered for *Paradise Beach* suggest the program comparison should be with daytime soap operas, as Peter Schmitz and Jackie Mahoney have argued. However, such a reaction was to some extent covered by Village magazine high expectations for the product: it was to be a cross between *Daysworth*, *Beauty Hills* 19218 and local product like *Neighbours* full of cheap prime time, higher-budget and/or established soap operas etc.

defenses operate, which would seem to be presented in U.S. dramas.¹ The only way the program's U.S. displacement was for each difficult not to be overcome would be for U.S. acceptance to have been imposed to review and promote anything and everything. Such importance, of course, would have deflated the objective of qualifying *Paradise Beach* for the Australian drama quota.

Accept it certainly could not be discounted as an obstacle. The most significant question, however, was of non-acceptable things or topics. Although experienced-censor producers Nick McMahon personally oversaw the removal of up to 100 episodes from the script, it still featured examples like "an in-universally" removal of "college" or "school." More significant (and more complex) as to redaction, the effort to speak for international audiences meant that actors spoke slowly and this contributed to the sluggish and "boring" of performance.

The distribution principle connects to writing and editorial style also was to fundamental aspects of editorial culture.² On the one hand, the storylines are noted to "mean the night story" much more quality than in U.S. soaps. Form and national reactions that could be linked for more are noted in off-camera notes, for example. Like much Australian media, racial culture, the program's consistently documented actors. Domestic angles and appreciation come off camera, but cultural

benchmark for audience acceptance. The Australian landscape markers in the U.S. have not been less important, as in some films. Rather, they have been as such (Beyond 1990) and children's animation (Misty Blue), the first, a format Beyond built up to an acceptable international format, the other a novel and novel children's format from a highly commercialized Young Green Studios. The understanding the natural responsibility of strong long-form drama on U.S. broadcast television soap opera, more than any other format, must be aligned to build on a tradition through subtle schooling and continued marketing. For this "displaced" narrative structure and marginal characterization make of them an acquired taste,³ all the more when they are foreign.

NOTE 1. This article is a critical review from a benchmark book. *Soap Opera: Australian Television and International Media* (London: University Press).

NOTE 2. Nick McMahon, "Village Goes Global with Soap Opera TV," *Financial Review Weekly*, 7 May 1988, pp. 10-11.

NOTE 3. Brian Lacey, "Producers Caught Between Soap, Indies",



Twenty, August 1990

1. Jackie McMahon, Chief Executive Officer and President, New World Entertainment, Tim Burton (former Vice President, New World Entertainment), and Phil Gifford (Executive Vice President, Gifford Entertainment) were visited by Stuart Cunningham, New York, March 1994.
2. Executive producer Nick McMahon, opened at Starlings on 10.
3. For a detailed analysis of New Zealand soap, see David Whelan, "Ain't It a Beauty?" *Screen*, 28 August 1993, p. 71.
4. Robin O'Neil, "Bullseye Paradise," in "The Guide," *The Sydney Morning Herald*, 31 May 1993, p. 114 and 2 August 1993, p. 124.
5. Alison Stewart, "Nine Year Friction," *Paradise Beach*, *Episodes*, No. 1, January 1994, pp. 4-7.
6. Quoted in *Screen*, p. 10.
7. Peter Schmitz and Jackie Mahoney, "Paradise Beach: Beyond the Screen," *Cinema Papers*, No. 107, 2 December 1993, pp. 18-2.
8. McMahon et al. 1994.
9. McMahon et al. 1994.
10. Rachel Steiner, "Life in Beach in Paradise," *Smash Hit* (Sydney), 14 May 1993.
11. Stephen Crane, "Global Nightmares" in Robert C. Allen (ed.), *As the World Turns: Soap Opera Worldwide* (Chapel Hill: University of North Carolina Press, 1994).

PARADISE BEACH

series). Given the mainstream of high-quality prime-time serial drama produced in Australia, and the lack of daytime and access prime time audiences of soap opera, together with their revised components, *Paradise Beach* was an easy, if probably misplaced, case.

Other factors mentioned against the trial. The U.S. market for pre-produced serial soap has declined considerably. There hasn't been a successful launch of a new soap opera in many years in the U.S., since *The Bold and the Beautiful*, and even the program (along with *Love Boat*) has fared better in Australia and Europe than in the U.S. It seems that the fragments of success of the marketing and the short-term success upon launch by such channel viewing weeks are being a traditional soap opera following. In 1994, there is no stepped sale in the U.S. that runs after 3 pm. As well, a crucial weekly marketing center, the soap-opera press (*Soap Opera Weekly*, *Soap Opera Digest* and *Soap Opera* are the three main magazines), did not promote the program. Decisions on the "violence," the cultural relevance, of *Paradise Beach* probably defined the expectation that the spectacular press would jump in the opportunity to get behind one of the very few new soaps in the market in recent years.

There was a similar cluster of problems in new magazines like *Screen*, *TV*, *Beat*, and *Smash*, which points to its uncertain address to its prime audience. By promoting itself to clearly in successful teenage prime-time soaps, the program was under pressure to capture especially youthful ratings target and influence. The serial was considered even more clearly cheap – even having its own, plot-centered weekly "episodes," "clashes," and old-fashioned, obvious ones can be noticed wearing the same clothes in

seasons as much as used expensive effects as often placed on-air. Therefore, were not paying too much for the storylines was too low for the duration of U.S. soaps it is that audiences can also operate and not even easily, but the national acceptance was too low.

Clearly, the program's "look" – as background texture and mise-en-scène – was designed to compensate for overcast storylines and modest performance. This led to the emphasis on what is referred to as the "MTV moment"⁴ – the lyrical sequence, alternative media personas (episodes of black holes) or against the "unique combination" of heads, rendered in high-end styles. *Paradise Beach* or "a new high-end soap" that location as to low-budget soaps. In advanced twenty per cent contracts per episode, a program attached to the world. The use of scripted soap in Los Angeles, according to McMahon, a series times that at *Paradise Beach* without the location. The program's success is long evidence of location experience in attempting to position Australian media/visual product across (usually, the Gold Coast coast) "beach" backdrop was central to its marketing concept.

The failure of *Paradise Beach* suggests that, at least in terms of acceptance of foreign long-form drama in U.S. broadcast television, the English language is not necessarily an advantage. Speech language soap (and more) seems to be. This is because the point of comparison will always be to U.S. broadcast television – in the soap format, it seems, an absolute

Stuart Cunningham Liz Jacka

Searching for S

If success does rub off, then the decision to open the third Brisbane International Film Festival with the Australian hit Mueller's Wedding (P. J. Hogan) was an inspired one. The attention the Queensland premiere attracted may well have played a significant part in boosting audiences for the Brisbane Festival, ultimately contributing to its claimed success. David Stratton described the opening night as the best he's been to in 30 years. In fact, almost before it had begun, the Festival was being showered with accolades — a sign of success, surely?

Queensland's daily newspaper, *The Courier-Mail*, has been a consistent supporter of the Festival, and its editorial a few days before the gala opening made it clear how the particular cultural institutions promoted the Festival. The link between the two growing film industries in Queensland and the Festival was tenuous. In Qld, then, a measure of success? Is this the title of a film featured in its films? The editorial didn't actually contain the word "success", suggesting instead that "Brisbane's artistic community is large and growing". It also explained that "Residents are not only born and bred, Italian and Jewish" — but that's *The Courier-Mail*. It seemed to be trying to articulate the emergence of a film culture in Brisbane, with the Festival playing a significant role. Certainly, the \$110,000 in support from the Queensland Government would seem to suggest that the Festival plays a significant role indeed — at least, in the eyes of influential state government policy-makers. When was the last time you met a politician who didn't want to be associated with success?

Perhaps the idea of success is based up in the Festival, built on an assumption. If so, how was difference from other festivals? The first person I bumped into when the particular frame of mind was a young woman working in the Festival movie centre — a small office above the Regent Showcase Cinema in central Brisbane. I met her in a lift the day before the official opening and the second one today. "We've moved from there into numbers".

Along the corridor an artistic director Anne Dwyer Gervais's office, the director's clapping of telephones was obvious. And they kept ringing, one grew in loudness and can't be shown, and her hair is pulled too high on the screen, where you get an NTSC. Because this does? Fred Schepisi wants to change his schedule? So is this usual? Dwyer Gervais seemed amazingly calm. "Every year you have gladly things happening, like people that don't arrive on time. This year, there's less of that than in the past. But it's a nightmare inevitably."

Legends: Catching most of the film films offered during the nine-day Festival was a big task — even

for film buffs — but BIFF offered all of us a chance to do just that by loaning the entire set-up over screens this year — Hogan's Regent Showcase Cinema in the central city. Producers and organisers alike, it enabled access to around 30 features and an impressive array of discs and shorts — 17 Australian programmes in all. As in previous years, the first Library Theatre on Brisbane's South Bank was the venue for a range of Festival-related cultural activities like lectures on the producer-director relationship, the documentary and the Witness, and multimedia film events including the annual Qld New Horizons Awards.

But that question again: Was it a success? In terms of paying customers, BIFF 34 attracted a little more than 12,000. Access to specific loans and details are limited because BIFF is a trading company, but the figure for 1994 was around \$100,000 — a smaller amount to previous years. Of this, the Queensland Government and the AFC continue to be major contributors, with the former allocating BIFF \$250,000 in the 1994-95 financial year. About half of that amount was used in 1994. The rest is being channelled into the 1995 Festival. Some argue then, for a day the state of Brisbane, attendance is on the low side — certainly well below that of Sydney and Melbourne. Vancouver, a city of comparable size to Brisbane, attracted around 300,000 in its 1994 Festival, and even New Zealand can pull around \$200,000. But, in general manager Gay Ellis explains, BIFF is just three years old and hardly likely to be on the same league as the more established festivals. Critics suggest that expenditure of around half a million dollars for 15,000 consumers is hard to justify in terms of cultural outcomes. Maybe so, but BIFF is new and perhaps such criticism is a little premature.

So, how do you measure the success of an event like BIFF? Conventional economic indicators would suggest it (a) has patrons, (b) is a modest success, or perhaps (c) is an object failure, depending, of course, on your point of view. But as a cultural institution — as I suggest a film festival is — what criteria might we use to check its progress through the shifting cultural climate in Queensland? What influence does government support (some see it as interference) have on the cultural resource?

In answer to the latter question, long-time film buff David Simpson is adamant: none! And Simpson, who is co-artistic director of Brisbane's Classic Cinema, an alternative, orthodox film venue, has been around the industry long enough to offer an educated assessment. If there has been any influence exerted in selecting Festival films over the years, Simpson suggests the Australian Film Commission has been more active here, linked to its early support for the fledgling Festival (\$40,000 in 1982 and 1993). As for the Queensland Government's role, he has nothing but praise.

The important thing is that the Festival would never have got off the ground without the support of Queensland Premier Wayne Goss. He's been very supportive of the Festival and the film industry here. You only have to look at what's happening in the Warner Bros/Buchanan Studios (on the Gold Coast) to see that.

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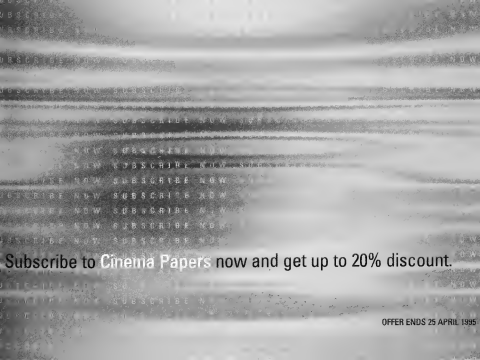
Fred Schepisi: "I'm a great believer in film festivals [...] It's good for the filmmaking community to be exposed to great films."

Another person who deserves recognition is (former) Film Queensland chief executive Richard Stewart, who's now head of the New Zealand Film Commission.

As to its weight as a success or otherwise, Bruce Simpson is so to do this.

BIFF 34 was only the third — it's still a baby. I would have been very disappointed if it hadn't succeeded. Any success can be put down to nothing problems. The Festival this year was a success and it was seen to be a success.

Film exec Jonathan Demme probably doesn't agree. Writing about the role of the Brisbane International Film Festival as a recent edition of Culture and Policy, he suggests that the event has yet to resolve a key problem — reconciling the demands of film culture with governmental administration. But he suggests that it is not a new



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Success

Local film culture and the Brisbane International Film Festival

phenomenon, with festivals historically serving many purposes.

Coming out of concerns over film censorship in the UK in the 1930s, film soon became recognised very early the cultural role of film. Dawson suggests it was around this time that the concept of "film as culture" emerged, setting the stage for the birth of the mainstream film festival as we know it. In an essay Cunningham and William D. Romo, writing in the *Screening of Cinema in Australia: A Documentary History*, suggest that it was not until the 1950s in Australia that this notion of "film as culture" emerged, encompassing a range of activities like film festivals, societies, journals, etc.

Dawson argues persuasively that most era festivals were the "mark of the event grade", as market organisations enabled identification of an archaic cinema audience. And he takes issue with the role of the Festival in Brisbane, claiming (and not really) that Brisbane has indeed staged many festivals over the years, with the first in 1948. So calling this event the "Third Brisbane International Film Festival" is really a bit much.

Dawson points out, too, that there have been several government sponsored film-related events in the past. Have these established a particular media approach implicating the Queensland government? Could this kind of government support be equated with success, then?

Dawson sees it as rather ironic that the first BIFF, in August 1981, opened with the Australian premiere of *Leslie's Women* (Richard Donner), which, in Dawson's words, "seemed to reflect the celebratory yet commercial successes of the Festival". But the 19 films shown that year also included *Shogun* (Richard Donner), which, like *Leslie's Women*, was a box office success, at least, and, like *Shogun*, it was Australian. But Dawson wasn't convinced. He argues that the same kind of "not too programming" re-emerged in 1993 with the Festival programmed "as a tourist event rather than a cultural event". It attracted just over 13,000 paying customers with a budget of around \$100,000.

BIFF is not a success in Dawson's eyes because, he argues, film groups like *Women in Film* and *Television*, like other Independent Filmists and Queensland Cineastes are disenchanted by a government notion of what constitutes film culture. He accuses BIFF of seeking to showcase "art projects of the government and its pretence of serving various of the film arts community", placing severe limits on the contribution that the Festival might make in consolidating local film industries. Dawson's critique closes with his doubting the effectiveness of BIFF to act as a catalyst for Queensland filmmaking to go to the international stage. He concludes: "Rather, the cultural dislink is the last seen

continued to a diet of foreign cocktails rather than local film wine." So for Jonathan Dawson, then, BIFF is definitely not a success.

Back inside the Regent Showcase Cinema, with award-winning director Fred Schepers about to engage a packed house with his industry observations (followed at least once referring to women's advancement in the industry as open to challenge) and wonders, it is doubtful whether these comments were missed a lot. The only indication of uncertainty at the '94 Festival surfaced in a few not very film knowledgeable which left out the "international" part of the Festival's name. I don't think many people noticed or cared that much.



by Michael Meadows



They were there to see movies – some for the first and only time this year – and all that really seemed to matter was trying to decide what to see next?

Perhaps the idea of success is based up in the Festival's achievements. Which audiences does it serve, for example? Is it a "Brisbane" festival? If so, how is it different from other festivals? The answer to the question might involve the problem of measuring success once and for all.

Queensland documentary filmmaker Fred Schepas had just introduced his new production at the State Library Theatre. *Red Zed and the Green Depression*. I'd just heard him try that "history is made in the present." Was this the answer I'd been searching for? I asked him to elaborate.

The Festival is important, particularly in Queensland, where film production has been thought of as coming out of the shadows. But the actual output is much broader. Festivals are about enjoying audiences, and BIFF holds up that possibility. We want a strong film culture to develop in Brisbane.

The social goods are, certainly, the audience returns in the short term. Years ago, the National Film Theatre of Australia was the only place which offered alternatives. Festivals open your mind to the possibilities. It's about technique, social capital, all aspects – a kind of making post-dramatic.

Discovery This was getting closer.

It was time to enter the lounge. Fred Schepas, the co-producer of the 1994 Channel Award for his own vision of *Amos* (also featured here), should know the answer. In accepting his award, Schepas acknowledged the part that "alternative" cinema (documentary film) in the 1970s had played in enhancing his filmmaking.

I developed an interest in film festivals because they were the only place – apart from a couple of cinemas on the way, where you could get to see those kinds of films and see the films made by those filmmakers of the past. I'm a great believer in film festivals and I think it's really exciting that Brisbane is doing the same thing now. I think it's good for the community to be exposed to great films, to help them appreciate what they mean. It's good for the filmmaking community to be exposed to great films. And the more films from more different places you see, the more it influences

our work and the more individual it makes us. It's actually the case for me and certainly the case for everyone who works with me who've always been interested in films. I can't speak highly enough of the value of film festivals.

Now seems that film festivals might have to underpin a long different shape to different people. And speaking of difference, Bruce Thompson is no doubt that Brisbane audiences are different. "My mouth is 7 years ago, Brisbane had few artistic movies and that's changing. BIFF is very good for Brisbane."

Film writer with the *Australian Financial Review*, Peter Grayford, agrees.

Every place is different, every community responds differently, but here you get a feeling that people are open, and there to open to a great many different reflections that are made. I think they're genuinely enthusiastic. I think there's an enormous number of visitors who come to Brisbane to go to the Festival. I'm very impressed by how many come from the Australian film community, in particular. Here there's a sense of openness as well as serious filmmaking and I like that.

David Stratton, who may have a mixed success in being one of the Festival's two programming consultants, nevertheless goes along with this too.

There's a great deal of enthusiasm. They [the Festival organizers] seem to go to no stone unturned. The opening night has been a Wedding, for instance. It might be, but so much trouble over little details.

What about suggestions that BIFF is a promotional tool for the Queensland government?

I think that's a little bit of some grapes. I can't see that it's being ever pushed at all. The support the Queensland government gives to the Festival is absolutely good. I supported the Festival from the very beginning since if I could give some advice on programming, because this could be a genuine alternative to Sydney and Melbourne Festivals.

But it's still got some way to go – conscious or not – but that the Festival gets established as under five years. And Brisbane audiences?

I've heard people say that Brisbane audiences are not as tuned in to festival experience and I think that's probably true because I've noticed that they respond in slightly different ways to the films. In Sydney and Melbourne, they enthusiastically clap – and if they don't clap, they boo. Here, sometimes they don't, but it doesn't mean they don't like the film, it's just that they're not used to this idea of clapping a film. It's a different approach, but it's a positive approach.

The role of a film festival, specifically, the film Festival?

I think the great thing is that people can come to find new things. Obviously the audiences are of mixed ages and backgrounds just looking for something a bit unusual. The role of the Festival is to be a connector, a link, between filmmakers and no audience. I think that's what's happening here in Brisbane.

Like Fred Schepas, filmmaker Charles Chazoulet



With BIFF's arrival, there's a lot of love. Here is where *Amos* is displayed at the State Library Theatre (above) and the State Library.

John Young highlights a Brisbane moment at the festival.





Bill Whitehead (You're Not the Boss of Me)

Errol: George Wright (It Spoke a New Universal trend)
 Ian McEwan (producer) Drama (Universal trend) 191
 British actor (British and American)

James: George Wright (It Spoke a New Universal trend)
 Ian McEwan (producer) Drama (Universal trend) 191
 British actor (British and American)



his words on the "content of films" as either a selected Sydney cinema like the Museum or Kings Cross. And James Chagel Nelson, who accompanied him further on many such visits, suggests another way in which we might measure the success of film festivals: developing the audience's analytical skills. He's talking about the movies with her father when she was a girl. It suggests the influence of education films on audiences is significant.

One night in November recently I could sleep and I watched on the ABC in one of those late night midnight shows. There were quite ordinary people rising in, giving their opinions about films. And they were quite considered opinions. It was really surprising to see how people were really thinking about the films they were to judge and their reactions. And they were quite quick to criticize anything they thought was not up to scratch. It was very interesting. They were not just talking about a single one of the movies. They were for more analytical.

IFF's Gary Ellis is in no doubt as to the public nature of a film festival like IFF — and the nature of Brisbane audiences.

There's no point in us trying to copy Sydney or Melbourne or Canberra. Brisbane audiences are different. They have their own way of life. Brisbane people are very different to people anywhere else in the world, I think.

How are they different?

Audiences here have their own energy, their own life. It's taken us three years to understand our audience better, but it's starting to happen. That's why we really make a conscious effort to look at the Australian product and I think we've done well. Our opening and closing nights are both Australian in theme. We presented *Top of the Class*, which was a major step for us. Also, the majority is something we've done a lot of good work in this year.

And Festival success? Is it a state government phenomenon?

Probably in the first year of the Festival it did become a state government vehicle for the government to try to stimulate its role in the film industry, but the film industry has developed of its own accord and the Film Festival itself is evolving. The Festival has to develop, has to evolve on its own terms and it has to provide what the people want to go and see. We can't impose a Film Festival and say, "You'll see three films and you will enjoy those films because we've decided it's the best for you." We spent a lot of time going through that programme. Anne (Duffy-Gordon) has done a fantastic job this year getting the right blend there.

And IFF's role in all this?

What we're trying to do is to showcase the best films from around the world and bring those films makers here. There are many new filmmakers coming through. There's a lot of money, there's a lot of enthusiasm and I think these filmmakers need exposure to international films and international filmmakers, including Australian filmmakers, so that they can see that it is achievable, that these

people are real. People can come along and see *Food for Thought* and say, "Yes, that's a real filmmaker who operates out of New York. It's a real film and it's a real person, and I can do this."

The response we have from many of our guests is they're really moved by the freshness of Brisbane audiences. There's no inhibition about going up and chatting to people, and that's some thing that's probably very unique to Brisbane.

So, then, have you measured success?

Too many people try to do it in dollar terms, and I don't think you can. I don't believe that young filmmakers who come along to the Festival this year, because they've had the benefit of seeing *Shogun* or seeing *Food* and having a chat to him after it, seeing the films tonight, in five years' time they are going to be producing fantastic films. I think that can be directly attributed to what's happening here now.

What sort of impact on Brisbane film culture is IFF likely to have?

The local Brisbane cinema — the Schimmel and the Clancy — have done a fantastic job over the past few years, and we've been able to push up to a lot of the business that they've generated. They've questioned certain audiences who have a lot of cinema ground with us, so we certainly acknowledge the role that those cinemas have had. I think they'll say that we've been able to do a lot for them, as well.

And measures success?

The local cinema are a bit reluctant to stock their racks out too far. And the same with distributors — it's too expensive to do it up here in Brisbane, so they use us as a gauge and watch the response the film makers in and they'll operate on that word of mouth.

This year, for the first time, we have just about all of the major Australian distributors normally come to the Festival. They've now come to appreciate and realize that the Brisbane Internat'l Film Festival is a permanent event — a high profile, high quality event. They're seeing now that what we can provide is a place where they can opportunity for them and will see a great networking opportunity. We're doing pretty high on that.

From all this, it seems reasonable to suppose that film festivals — and the Brisbane International Film Festival in particular — can claim to be important cultural resources, which mean many different things to many different people. Each festival serves multiple roles: sponsoring entertainment, local education and distribution, and policy making, and are part of the process linking film industry workers with all of those.

Clearly, significant government and non-governmental institutions are part of this cultural environment, but perhaps the most wonderful products of such an alliance are the possibilities which emerge. If IFF is the kind of model proposed even being suggested here, then it plays an important cultural role in shaping not only the nature of the film industry in Queensland, but also how we define our own culture in relation to others and our place within it.

OMNICON, VIDEOLAB AND APOCALYPSE HAVE FINALLY MET THEIR MATCH.

1995 sees the arrival of a new player in Post Productions First Division. Because Frame, Set and Match have just installed the most advanced telecine in the world. The amazing BRSA Gold.

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All that Glisters is not Gold...

Dominic Case talks with industry heavies about the startling new Ursa Gold. Briefer looks at the Supervisor Projection Video Display Enhancer, Metromedia Technologies, the emc Prometime Online Upgrade and the EDI-Tracker.

Silverware probably made her "All that glitters" comment infamous, missing the latest Ursa Gold release from Rank — more travel in our hotel as one of as many new features, although it can run backwards — but her comment was not to be dashed by cheap new equipment alone. As soon as A&V's wondering, A&VOnline suggests that it is the release value to who is other the longest companies — that the Ursa release is really only as good as its release.

Running a release has never been an easy job to clearly. Clearly, as the technology has progressed, so the term "updater" has become ubiquitous. In other words, a collector is the rating operator is a new value, but that is a good word on the road. Warren Lynch, who has worked as a DDP in between spots at the controls of Apocryph's Ursa, suggests "intercomparability", which begs my question for the day: What is the role of that present? How has this much developed, and how do they use their technology to contribute to the final "look" of a production? I speak with Jeff Raphael at Hollywood's Valence, and with Stanley Lopasansky at A&V in Melbourne, as well as Warren Lynch at Apocryph's Hollywood.

As with most video equipment, there is always a compromise to produce latest in time. Currently, the sale of Ursa Gold. Valence is getting it, and A&V and Apocryph are regarding their Ursa to Gold equipment. What is the Ursa Gold, and why is it better?

According to all three companies, a fully equipped Ursa is — but it is not Ursa Gold, or a standard Ursa upgrade with the latest features — is the colorist more power than ever to improve the image that reaches the screen. The Gold offers 4-bit digital color (see p. 34) for all image processing. Facilities such as custom curves, power windows and dynamic playback corrections, available with secondary color correction such as the De Vries Remembrance, explain this extra power, and being many features into the software that were previously only possible as on-line editing.

Warren Lynch explained that the



"You can fix a lot more in telecine now — putting in patches of blue sky between the trees, just to give it a sunnier look."

Rank Access release cassette used with the Ursa Gold at Apocryph was capable of one-channel secondary color correction. It was possible to take any color and move it around to any other color — blues can become green without affecting the other tones in the image. However, the effect is over the entire frame. Using other systems like the Copernicus (at Omega) or the De Vries Remembrance, it was possible to color grade just part of a frame. Stan Lopasansky:

With the Remembrance, we have

Power Windows and you can almost sight the shot. We're using it every day now, just to turn up the lighting a little bit — put a custom curve, and a little bit there, wait up one section.

You can track it dynamically (for example, to darken a window in a picture slowly). All the problem here had themselves using Power Windows, nearly every session. You can fix a lot more in telecine now — putting in patches of blue sky between the trees, just to give it a sunnier look. I'm worried we can replace Play or Hi-Fi, but we currently are doing a lot of things in telecine.

Not all cinematography is so high-tech, then.

We're forever developing and modifying the machine to make it more user-friendly. Just this meaning we now it being easier to operate on the Ursa, and we've modified the controlling instead the button next the

mirror to accept a standard 4 x 4 film. We can use different filters and so on. A lot of the time clients will bring their own — unless to group up — so to collect the image.

Do cinematographers get the same effect as if they'd used the Ursa on the camera?

It gives them the option not to shoot with a filter. Then they're lost in the event it's doesn't work.

However, Jeff Raphael pointed out one catch to this technique:

Sometimes people put film up on the release — free or log on a lot of playback. That's fine if they're transferring power. It makes as it would on the camera. But no, the release speed into the black. But on top it works the other way around the black log into the release. Some claim the effect is similar, sometimes it is quite different.

Jeff was a bit cautious about the use of film on the camera.

blown takes if they [the DCPs] wrap from normal, it hasn't cut, that it would be better if they hadn't. Often I have to remove the effect of blowing. Often it's overdone, so I have to take some of it out, if it's a colour film they put me up a double [D]. But in a picture scene, the eye tends to believe that the whites are white, and the blacks are black. And if they aren't, the eye still wants to make a white. So I've got to take some of it out, and then I don't have the same range of contrast left, and you don't have the same range of colour left. It's like if you want to make magenta look yellow, you don't put it on a white table with brown, red and light or with yellow light. Sometimes the reason is to take that colour out, and light it with contrasting light. So, if you're shooting for a TV hole, I have all the colour control that's needed. It's the same with big films: Sometimes they're overdone. I usually think a hole has a better than a hole scene.

Where's someone up for position?

It's getting to the point where, if you can shoot it easily on the day, on the camera, without too many effects, then you can bring it back to telecine and make it look just how you want it.

Arguments have always raged over the difference between transferring directly from negative, or from a positive print in the case of colour, the apparent economy of bypassing work prints completely, and transferring negatives to tape prior to duplicating for a run for rent, but, has nobody any arguments about the image quality of negative itself, that it seems to be producing an expectation among filmmakers that the day-to-day look is the "correct" one, because they see it first. [Jill]

If you show a colour a reasonably good way, colour transfer, then show them something off a print [one on that looks a bit different, they already have a pre-registered idea of what a should look like.

Meg usually shows you low-end ones, most awful problems, more colour separation. Then I point to some cuts, but often there's not much colour in it left. So, we look more like real life, print is better. But that's my personal preference. Sometimes it makes better all right, sometimes print a better.

Does exposure on the print

My personal feeling is that neg can be very bad, but there is sometimes so much information. The issue is doesn't arise from the subject. When a print is made, the focus is drawn more to the subject. For has a more



Marcello Mastroianni
Apollonia (Catherine
Loren, for a hard [Bayer])

Arguments have always raged over the difference between transferring directly from negative, or from a positive print.

time look to it. When I look at videotape, for example, it's not too much—there's too much going on. I don't say but something of that look about it. But there are some things that are not good, for example, and can't be looked at too much, they're blurry.

There's a process of learning to see. People say, 'Let's put you on the way up before we go to the top.' And, of course, they say, 'Wow! That looks great. There's so much detail.' Then they look at the pos and say, 'Oh! It's a bit dark.' Well, of course, that's because it's been in dark. As we go around with that a hole, but we often find that reasonably we go back to the pos. There's a process of learning to see, and to know exactly what

you want it to look like—although at times we nearly always end up on neg.

[Jill] Raphael explained another feature of the De Luxe colour service:

Traditionally, you have a significant curve for each colour. Colour curves allow you to plot any curve—linear or even warped. That means, for example, if you have some very narrow film, and they have faded in different ways, you can put in a gamma correction for each dye that's suitable for the stock you're looking at. Similarly, it can give you more of a 'push' look to negative, giving the components in the blacks and the whites that you get when you print a negative, which you normally can't get—not at both ends of the scale at the same time.

I always feel myself that because and there's look better off print, so that could be a plus if you're going to want an overexposed of that stuff off negative. It could give an apparently more contrasty picture. We seem to be grading negative these days a lot different to, say, five years ago, with more contrast. We're more likely to clip the whites and crush the blacks than we did. It's because pri-

nts are using low prices. Five years ago it was 90 per cent print, now it's probably 50 per cent negative.

I asked about low-contrast prints, and found a surprising variety of opinions.

Yes, we do a lot of low-contrast prints. We get the film to print them down a bit and actually make them darker. The first positive was a flat source of light, so we can afford it. There's nothing worse than putting up a print and finding you've lost your highlights dead.

[Jill] agrees low-contrast

More contrast work will come probably off low-contrast. The telecine will always work better off a low-contrast before low-contrast was out, people were making lighter prints on normal contrast stock. I was clearing out Telerec 3 film recently and I actually found an old TCIP print. It was the first time I'd seen one, because I wasn't on Videolink, I was at YTC, when they came out. It was one of the more closely-guarded secrets between Videolink and Colorlink.

The Guild will give you good results off a normal print, and the normal print has more contrast

colours. But if somebody asked me when one of yours got, I'd say less, even if I hadn't seen the final cut, because I know I can always add colour later. I can't take it out so easily. If I've seen the material, I might see normal contrast, because sometimes it works better. But that's if they're considering price, which obviously is the exception rather than the rule.

And from Warren, still another answer:

We get the odd bit of press, but usually it's negative. Then there's pressure coming at through the line for masters. Sometimes, we do things later in the morning, with all the special effects and so on. If people are prepared to ride the edge out of the lab, then that's quite a nice way, probably the most. The other way is everyone's very nice as well, and all the good stuff is done. People tend not to get low key any more, but now make the U.S. I can get good quality from a release print, so low cost isn't really needed any more.

James Parsons (of Kodak) said I have actually been promoting exposure. It tends to compare the whites and lift the blacks, and there's no release. I can expand the image out again. It comes up very clear and gives you a lot of range. It has a different look about it, but a really nice contrast. We have Woodward's comments on exposure in the magazine—they're done that way. I think Tim the only one who really expects it. The others don't, so what I'm saying, it's

a few things, and the release is just lifting. It doesn't have to work at all, so there's no score. It's more things like white.

We did a comparison for Kodak that was printed both to master print and to exposure. The original master had high-contrast scenes that were 6 to 8 stops over exposed, and blacks that were dead as a doornail. The exposure compensated the whites so I could control them and the release didn't give them any of electronic edge that you get. So, it's basically a chemical process of compensating the picture before the release was it.

There was a lecture we did—Vance Petterson—shot on Super 16 film. It was magnificent all the 16mm exposure, the other half was exposure at the 16mm print. You wouldn't be able to tell the difference. We had to mix up the old Kodachrome 16, but they were really well exposed.

Sam added:

We've had quite a lot of success as exposure. I did Mase's Working here—that was an exposure. What's happening is that people won't see a colour print because it might be too contrasty, and they won't pay the right price on whatever it is to make a low cost print.

We did a Canadian co-production here some time ago, and it worked well, so, when Mase's Working came up, we went straight to the exposure, and didn't even look at the

print. We had [DOF] Marva McGrath come in, and the director, and we spent three days on it—did the printing and scanning as well.

With the increased use of say to tape for colour masters, and all the effects of film work prints, the life of release transfer is checking the market has become quite specific. As less print is

DOF are turning up just for rushes, even at 7 o'clock in the morning. There's a greater interest in release, it's become the focal point of the industry. We have a line of an advance tape here, having the lab discussion being as a film grade, I can send down and look at it on the analysis, and get a sort of half point feel for what would be happening on a print before it even goes to release.

There's a real joy with the new light sources. We find we are using pretty close to steady the needs of cinematographers with one light transfers. We can go down at the release and see what a piece of film looks like at what we call 'film time', with everything set at any 100-frames print so it then by putting the negative on the surface at the lab as mixed printing light, and it's the same. We'll pull things down a little—there's a more direct change when the exposure changes. If it's a DOF will be up and how does it look, I can say, 'Well, you'd better say a master', and he would usually say, 'Yes, it does it look a bit more'.

So we're coming pretty close to

the standard line. But if there is a master exposure change, then it'll show up as being very obvious. To look at low lighting—so then, it's not happening at all. The reality is that you're compensating a huge amount of information into a very narrow bandwidth, so you have to compensate a little bit.

Jeff Raphael:

We set up on the Kodak T&E, but then you have to set up the gate, etc., on the film print of film. People want to see a good transfer. It doesn't take much inconsistency of exposure to make a fairly different look from the exposure on release, particularly if they're trying to put contrast in to make a look good. If you give them a better look to avoid clipping the whites or crushing the blacks, they say, 'What have you done to my master?' The fact is, you've had to give them a master for say they can't have 'less light'.

There's no way that I've thought of relating post contrast back to the cinematographer in terms of the camera exposure. But there are people who can expose consistently enough, so you can boost the contrast and still give them a one-light transfer.

But it can be done. The secret we're doing at the moment for Boulder Film is called On the Dead Side. The market are a reasonably good contrast, and they're very con-

Left and right arrow keys to trim edit

and Privetone online upgrade—picture and words together

Editing Machines Corporation, a division of the Synchro Video Group, has announced a number of major enhancements to its digital non-linear on-line editing systems—edit Privetone in words & 5.64.

The new version incorporates on-line quality taking using Truecolor™ frame—frame to frame™ and Multicolor™ wave, and representing an instant unlimited variety of type styles with fully transparent drop shadows. The editor is an integral part of the editing workflow, and can be accessed without leaving the on-line editor. Extra video effects possible with the new system include 3D page turn and Rollaway effects, and is marketed in Australia by Quantum Pacific.



extent. The cinematographer is Brian Binkay. I can set up on day 30 and use the same settings as I used on day 1. That's unusual, but it's really good.

Warren Lynd

We have the dailies laboratory who take it as it comes, but we try to optimize the picture as a whole, and that's usually acceptable. Peter Jackson and his crew work well. But mostly, as its commercials, I've had DCPs come in and we make one so it looks exactly like it's designed to look when it's finished. They arrange with their reproduction stores, and the agency's got what it wants.

I've been seeing that too late up in Kuala Lumpur, so I can put the DCP film in, and they can see the film as it's meant to go into. It gives you a good hint. But then the rest of it you have to set up for the room, and whatever might come into it from the lab or through different lenses and so on.

The other thing is that we'll be bad news come to believe they want the show, and the DCP always a few units - camera, monitor and so on - and we grade them and cross them ones. So, when each show comes up on the show, we can discuss the way they do that. The DCP knows when he's going.

The really high-end DCPs tend to mean our good work: the quality's always there. Sometimes you'll get a call to say, 'In a double (3) line and a wide as many other lines', and that's all you need to know.

So when does the One Gold have that with all the skill and experience? There are several features: usually the first one announced is the 'Jupiter' facility, whereby various floor is recovered digitally. Bank claims that Jupiter matches and often exceeds the quality of all manual frame-processed print-out, and is quite stable enough for even complete cutting and laying-out.

Then there is SiltScan, a means of measuring our prints in film and reference pace. Because film only has 30 frames per second, and video uses 30 frames, SiltScan compensates between each element's field and creates an intermediate picture.

Warren Lynd also has the new lenses used on One Gold, the 'High Light' lens, which, he claimed, gives another aspect to the clarity seen of scenes, as well as being sharper and clearer. One Gold will go as slow as 1/2 frames per second, whereas conventional One Golds were limited to the range of 1/4 to 3/4 frames per second. Also, a run as remote.

So, the machine as the operator?



The Boris Lightworks video system can store still images with unique labels stored and displayed with video and sound on record format.

Whether for now that makes the older ones? A lot more from each. Jeff Rogstad.

I think there's a general realization that the One Gold is not dramatically better than a good Mark II. Of course, in a sense, it's a lot better. Maybe I'll consider myself when we get the One Gold and see the difference. But there are quite happy. It's only easier for film that needs a lot of these lenses. All that's changing is that you're getting more and more sophisticated grading controls. One Gold has superlatives, as you can go further.

Warren Lynd

One Gold was the biggest breakthrough. It's entirely a digital machine which makes it a lot quicker, and the digital does give you secondary colour correction as well. It's the first time in my career I've had a really lovely colour to work with. I started on an old one, then went away and did other things, but I came back recently when One Gold.

Sam Lapanowski

One Gold has some nice little options and the design - we can get a lot of choice. But perhaps one ends up in the hands of the guy using them, doesn't it.

KL: On 4 February, Warren Lynd joined Fraser, Sir in Munich in some colour on an One Gold machine.

Lightworks puts Soundworks in the picture

Australian Post-Tube Lightworks non-linear editing system has been delivered to Soundworks, which has set the system up as a fully portable, self-contained picture-editing package. The system is being used first on the set of *Mighty Morphin Power Rangers* being shot in Sydney for Tongo Productions for 20th Century Fox.

Lightworks offers a high-quality digitization rate of 30 minutes per digitize, together with fast download of on-line quality audio made possible by using 32-bit processing. Capacity is always a challenge with non-linear systems - never more so than with *Mighty Morphin*, reported to be shooting over half a million feet of negative. Soundworks' Roger Savage explained that they have pushed the capacity of Lightworks up to its maximum 17 Gbytes. Film dailies, with sampling rate (digibytes), are mirrored simultaneously. Again only, this represents an upper limit. Due to the DCS system's flexibility to remain able address any more data. However, an unlimited amount of additional storage is possible simply by exchanging drives.

Mighty Morphin Power Rangers is following the American method of production, combining film rushes and non-linear editing. All early takes

of negative from the three or more camera units are work-printed and spread, then the work print is transferred to video by Videolink and subsequently digitized into Lightworks for rough assembly. Dennis Waller in *Aditya* explained that this method gave more security against camera or negative problems and made better shooting of rushes than would be possible without the work-print stage - essential when such large footages are involved. Toronto is an ideal fit to NTSC video as the fine cutting and mixing will all be carried out in the US.

Roger Savage said that Soundworks had gained experience with NTSC post-production on *It's Always a Production* (12), and *Big Brother* of Generation, and had set up a complete NTSC editing environment for 20th Century Fox for *Mighty Morphin*, using the 9/165 tape format and understanding cameras to shoot the exact film framing. Lightworks is adaptable to PAL or NTSC frame rates, simply by selecting the appropriate software module. Savage notes an increased amount of reverse production in Australia, and expects that Soundworks's portable editing package will find a number of applications after the current production has finished.

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Supervision projection video display enhances — big picture

One of the most apparent advances in video imaging on screen monitors has been in the quality of video projection systems. Despite fast, noisy and ordinary screen images that had to be viewed from across the room for any sort of comfort, the latest generation of screens are coming to look more and more like projected film, and less and less like a TV screen with large.

In many cases, these results are due to sophisticated "display enhancers" made in the Supermac, seen in NAB and more recently in IBC, and distributed in America by Quantum Communications. The Supermac does, in fact, the effects of wide hue structure and stretch which, when seen on a large screen, can make a big production. Supermac is more than a line-doubler. Intel and Wayne Filmmaking in Chicago, is the form of a nine-point space-sampled filter, really enlarges the perceived definition of the display. The gaps between pixels are filled in by comparing not just with the previous line, but with pixels all around in the same field, and before and after as well.

Supermac supports a wide range of display devices, including HDTV monitors, computer graphic projectors and video walls, and provides a full range of picture-quality controls.

Nonlinear video technologies — bigger picture

Even the biggest processor — film or video — puts into magnification when compared with the potential use of camera technology produced by nonlinear video technologies international, whose American division has recently moved from Milwaukee to Los Angeles.

According to NAB's chief executive, Robin Ross:

The quality and impact of post images has made some of our most users like Clint Eastwood and Paul Newman. With the release of *Witness*, *Amadeus*, *Michael Jackson* and *Michael Muller* was featured in a massive 39 in (24 in) x 87 in (21 in) size which dominated New York City's Times Square.

The images are based on proprietary digital imaging techniques combined with state-of-the-art computer-driven colour printing machines which produce full colour images. Robin.

Alpha gear is applied to post work vinyl coated films to make the finished product more and double — for up to five years even in the worst weather conditions.

The Queensland production facility has

four screens, each of which presents single shots in 19.2 x 6.9 metres — which can be combined to make larger images. The machines are colour but need separate reference signals of before every one.

A quick calculation tells us that one shot of a standard 30-foot half in big screen is a complete print of a 33mm feature. That's just one frame — 18,000 frames. These really are "big" pictures. CD cinema, promotion is a vital part of the filmmaking process.

Analogous, digital, 4-2-2, 4-4-4? What it all means

All video systems represent the image by a series of values, describing the colour of each point on the screen. In analogue systems, these digital values are converted through the chain by a signal of varying voltage — a higher voltage represents a higher point.

This signal, although easy to generate, has always been difficult to process as gradually as it needed, leading to compression, distortion and some variability in the results. Digital systems represent the image values by actual numbers — in a computer. A set of numbers describing an image can be manipulated through "look-up tables" and other computations to give exactly the results wanted by the equipment designers. As well, there is little or no distortion or variability in the digital chain. Although many machines have used digital equipment, the Black Iris was the first machine to be completely digital right through from the raw data to the output.

How precisely is the picture described? Colour video signals are encoded from the red, green and blue values into y, u and v components. y represents the brightness, while u and v describe the colour.

The common standard for digital video describes the linear resolution of the image. The 4-2-2 standard 4 times a sampling in the brightness signal, while the 4-4-4 standard takes two times oversampling in the colour signals. Thus there are effectively only half as many pixels for colour information as there are for brightness. This compression was possible because the human eye is less sensitive to colour definition than it is to brightness resolution — is cheaper. However, in signal processing and digital effects, have become more advanced. There has been a need for more precision, and so the 4-4-4 standard has come into being.

As you might guess, this has twice the colour resolution of the 4-2-2 system, although in fact the 4-4-4 refers to the internally used red, green and blue values, rather than the standard y, u, and v output.

and one that tends to be overlooked from the production perspective. But next time you look at your colour mix gels, print, look again. Think big.

EDI-Assist breaks down barriers

EDI-Ticket is the new latest sound editing system developed by the Soundworks company. It features Dig and Improvisation. Now EDI has produced a spin off from the reduced size. It allows images across from sound, can process, and from post production into the audio files, EDI-Assist is a random access video-assist system, providing camera crews with the benefits of non-linear post production on video tape by choosing scenes.

According to Roger Savage, the system was developed for the Kennedy Miller production, to allow the director (Clint Ross) to see the

effects of one-acting scene. Scenes filmed at, say, 30 frames per second, when prepared at 24 fps, will show slower action — a much used in film to control action movement. However, because a conventional video split still runs at 25 fps, a video playback will not show the speed change. Roger explained that in EDI-Assist, the image from the video input is fed straight into a JEG and recorded digitally. It can be recorded, and then played, at any chosen frame rate.

Plus production has been revolutionised as a result of the advantages of random access, fully-controllable digital imaging, but production methods have not been altered in quite the same way. Not yet, anyway? The introduction of video-assist systems to film production has been, in my opinion, the single greatest change that has happened on set since sound and video were introduced. But operators were always limited by the complexity of tape image control. Now post-production is changing to being brought forward to the shoot, and digital power costs directly into system with film. And on the front of the actual people have an application with the camera department. Expect many more changes from the set.

NEWS EXTRA

Avid technology honoured by Academy of Motion Picture Arts and Sciences

Avid Technology, Inc. has been awarded a 1994 "Scientific and Engineering Achievement Award" from the Academy of Motion Picture Arts and Sciences for its Film Composer digital non-linear film editing system. The award, as presented at a Beverly Hills ceremony on March 4, applauds Avid's development and engineering achievements and recognizes the Avid Film Composer's contributions to the motion picture industry.

Cliff Smith, Avid's president and CEO, said:

The nomination by the Academy of Motion Picture Arts and Sciences confirms the groundbreaking impact Film Composer has had on the art of film editing, and the level of impact this system has achieved among the major film community. "We are truly honoured to receive this prestigious award."

Scientific and Technical Awards are bestowed upon developers who contribute to the art and science of filmmaking through technological innovations that have proven value to the motion picture industry. Avid's Film Composer, the first digital non-linear editing system to provide digitizing, editing and playback of images in 24 frames-per-second, has revolutionized filmmaking among film directors, producers and editors around the world for feature films such as *The Paper Moon* and *Top Gun*.

Avid's latest industry accolade comes the company's Binary Advantage entered previously from the Academy of Television Arts & Sciences for engineering and development of two latest editing systems for digital images and sounds. ■

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The St Kilda Film Festival of Area Cinema gratefully acknowledges the assistance of Film Victoria, Australia Film Commission, MPP Film and Television Office and City of Port Phillip.

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Significant Sites, Future Trends

John Conomos visits the *XVe Festival International de la Vidéo et des Arts électroniques*, *Forum des Nouvelles Images et de la Culture émergente*, *Locarno*, and *Europäisches Medienkunst Festival*, *Osnabrück*.

European video and video artists are often regarded as so-called "outs" and have been in films and television since the 1960s, with an even bigger role in the 1970s. This has meant more cultural and commercial success, but it has also meant more critical and commercial success. The 1970s were a time of great change, and the 1980s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change.

Two important festival sites are the European Video Art Festival and the European Media Art Festival in Osnabrück in Germany. Both festivals are the result of European film and video festivals, and both festivals are highly critical and highly successful. The 1990s were a time of great change, and the 2000s were a time of great change.

What I hope to see in the future are more films, more artists, more critical and commercial success, and more critical and commercial success. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change.

The European Video Art Festival, which was organized by the artist Rainer Schüttgen, is a festival of video art. It is a festival of video art, and it is a festival of video art. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change.



Photo by Rainer Schüttgen



Photo by Rainer Schüttgen



Photo by Rainer Schüttgen



Photo by Rainer Schüttgen

David Lauder, a video artist, is a video artist. He is a video artist, and he is a video artist. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change.

David Lauder's ongoing work is a video artist. He is a video artist, and he is a video artist. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change. The 1990s were a time of great change, and the 2000s were a time of great change.

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Korean Diary

Solrun Hoass, writer-director of *Aya* (1991), visits the fourth Pyongyang Film Festival of non-aligned and other developing countries, in the Democratic People's Republic of Korea.

My train is ready in ten minutes at the DPRK embassy in Beijing. I catch it at 15:1, on An Kyoju, the twice-weekly flight from Beijing to Pyongyang. Aya has been in more than twenty overseas festivals, but I decided this was an opportunity not to be missed.

From the last, Pyongyang has an almost surreal history in mythology and monumental sculptures creates a sense of awe, but also anticipation.

Evening television is a constant reminder that Korea is still in its 100-day official mourning period. There is repeated broadcast of eulogies in memory of the 'Great Leader', Kim Il Sung, with clips from his last decade-long career, and to men of his standing in the people—inspiring factories, farms, construction projects—always surrounded by screaming followers. Aside from news and other programmes designed to highlight martyr or patriot identity in preparation for happy days ahead, there is little else white there, except one local drama. They normally have more representations, including foreign films, I am amazed.

As I thought, my mission was triggered by the anniversary of Aya in Shanghai last year, where the Festival manager, Kim Kwang Ho, saw the film and liked it. The Pyongyang Festival began in 2007 and grew out of the Pyongyang Cultural Conference. As the first American filmmaker, I am invited as a special guest. Film body and government officials and producers seem to understand the reason among guests, and there are very few women.

Our first official visit is to Minus Hill to see flowers and stand for a moment in silence in front of a towering bronze statue of the deceased leader, Kim Il Sung. We are warmly followed by a group of women and children who sit on mats, hands deeply bowed. Later, we are housed through the walls, neatly empty streets to Wangguk, the Great Leader's birthplace.

My consciousness awakens, despite his scholarly air, has a welcome sense of humor and self-aware. Over a coffee-and-beer in the bar, we go through some of his speech on the

realization of the dialogue in Aya for the Korean voice-over. We can see 'the darkness' and subtle points raised, such as the sexuality of Min (Chun Ha-yoon). I ask about the attitude to homosexuality and see what a past not related about. What an issue! He is vague, but has no problem talking about it in anything else, I find it more open by it is not an unexpected right to other opinions.

The Festival is officially opened in the 3,000-seater hall of Pyongyang International Cinema House—at first, a gift like on the Taedong River. In the foyer is a photograph of the Great Leader meeting various foreign leaders. His presence is everywhere, from the elaborate traditional-style murals to the Chado's Palace. A military band in full uniform occupies one corner of the hall house. Men and women in uniform are also present everywhere.

I am told they had thought of cancelling the Festival in the middle-death of Kim Il Sung, but, as it has been planned for two years, they decided to go through with it. But there will be no music or dancing in the opening and closing ceremonies in the country is still in deep mourning. Later, I am also told that, although they would not normally screen my film, the local media would be 'let out' using their 'special technique'—all out of respect for the departed, as it would not be appropriate under the circumstances. This seems to apply to the public only, as I am assured not a film market would have already seen the film once.

I watch the opening. This film, Memphis, with a Korean dubbed voice-over, drawing on the original soundtrack, Japanese subtitles on screen, and French translation in the English.

At dinner, I talk about film finance and distribution with the Vice-director of the Korean Film Export & Import Company. As in many Asian countries, they produce letters for budgets of less than \$100,000. They are very keen to more contact with America. Some time ago, an Australian took a copy of film with him, promising to try to distribute them, but they have never heard from him since.

Our roller starts by programme has at 6:00 pm. 'Special Show' is on first, which says and to be a 40th film anniversary on the death of the Great Leader, with online scenes of monu-

ment unaccountably depicting grief. Military officers, dressed full of medals and completely disclosed to trees, life past the bars; women, prostrate, with a to the man in a very elegant, dignified and foreign visitors after consultation to the solemn and success, Kim Jong Il. It is carefully edited for the greatest emotional impact and very emotional, but is such an expression of emotion as a national state that it could hardly have been staged, except in the name that the 'Training' began four decades ago under the direction of the Great Leader himself.

Feeling strangely drained, I exchange responses with the newly arrived. Public television address next to me the final film 'Lightening' and her most important in that the country remains her of Poland two in entire past age.

There is an entrance. Tonight film in the morning, Amade, a 40-minute drama on family planning does not rules (all they can afford, was the military cinema) I find a reluctantly human class and great good.

I call to see the film market, which consists of a few small stalls with advertising handouts, a meeting room with a bar in a corner. There are local films on display, a few from Hong Kong, Thailand, and Eastern Europe, but few buyers.

MRK (Korean Scientific and Educational Film Studio) has got a large amount production and makes around film on offer from countries like France (Les Marseillais, Gargamelle), Poland and Japan. I watch one of their own highly accomplished animated film, The Boy General, set against the exact backdrop of the Japanese dynasty 1777 B.C. – 608 A.D.1. Not surprisingly for a country of the dark do champagne, their treated are scenes are typically done in period pieces, women light is tough in the men. There have been co-productions with the former Soviet Union, and with one where horses from both countries pass horses against the Japanese state to pillage the nation's treasure.

I imagine my mind and find the village behind the corner in the local department store no difference from the others. A wooden stand along the river walks linear past large fishing and strolling forest, too, gives the feeling I

could be anywhere. At night, there is little moonlight, and you can still see a man approaching by his cigarette. Yet I find order than in the stress of hellmouth. Only once, when I point my camera into the dark part of a smaller railway station, do I get some in trouble with a man looking young female officer.

For the night is long, but engaging. Nephew film about exploitation, murder and revenge against a background of village revolutionary struggle, was





ten and directed by veteran N. S. Byun (Korean name), who also plays the hero. Then *Peonara* offers a great opportunity to see unknown work from small film industries, not often presented elsewhere.

There is more than to be entertained in highly formal, dream chasing, towns, by an actress who leads me by the hand to face the 2,600-capacity audience. The two scenes along the water-ways (the almost divine the subtle M. A. R. award)

unintentionally do not speak English, and given at the closing "Tall him he is a wonderful town" comes over a shot of M. A. R. and A. R. (the latter), rather than over John Ford's happy girl and the Chinese fatherman. The audience might be forgiven for thinking it is a happy romantic ending, but there the fact that M. A. R. is my respect the Japanese soldiers as well, and even some Australian ones.

All delegates get a guided tour

of the Yeongnam Film Studio, built in 1947 and covering a 100 hectare space. 10 km from the city. Their first feature film, *My Native Mountain*, was produced in 1949. During the Korean War, we are told, they produced films in caves. Now there are five studios, some decorated with redstone murals. Again, one can forget both flowers and ideas in front of the place where there are Kim E. Sung, guiding the director of the film, *The Flower Girl*.

The film studio and the water-ways of the water M. A. R. award (see page 100) (see page 100)

At present, production of feature films is around three per year, but they have capacity for much more. I walk through a made-up medieval village set with the Korean name, Kim E. Sung, who has played the lead in *An Admirable Girl*, the Korean film in competition, a first prize about a young woman who sacrifices herself (including her prospects of marriage to a man she loves) in order to look after two orphans. She does an admirable job with the role. Like most women here, she won a monthly salary and has to take the film she is given. She plays "mable film" such as in the film we saw.

They have a system of ranking actors, after they have appeared in several successful films and been well received by the public, as *Mable* and, ultimately the highest ranking, a "People's Actor".

We observe filming of a period piece about a famous Korean (legendary) who raised and killed the leader of the Japanese invaders in the 14th Century. *Chomwon* is our often used in films from the 1930s, a period particularly popular for its films on the long Korean struggle against the brutal Japanese occupation (1905-45), when many in the Korean resistance were in exile in China or the Soviet Union. The significance of this period in shaping national pride and emotions is considerable, as often illustrated and overshadowed by Western Korean cinema exclusively on the Korean War.

In a second studio, a minor costume-making is in progress around and on a woman in uniform perched among over rocks on screen. Later, there is a close-up scene - set in Japan, a Korean woman tells us. The storyline involves a Korean who went to America a many years ago, a story of old legends and legends.

In the dining room, I notice new delegations, an elegant-looking two from Uzbekistan, a man from Iran, and, seated apart from us, a group of Korean students from Japan on a visit to their home country. There are numerous other delegations in the hotel - including both and Thai, and a new group of hairy-looking Russians who disappear into a special dining room. I saw old Zlatkovskis in town, but not for the Festival.

On no occasion in the Myeongdong Mountains, I have lunch with two Kim brothers, one of whom has worked on *North Korean* film. We see one of them, *Myeongdong* (1994), a melodramatic story of love and jealousy set against guerrilla

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first such shot as an Australian film, made with a Warwick model "A" camera. Length 130 feet (9 cuts 48 sec)

2. The Duke's Procession Over the Princess Bridge

Shot 4 May 1901. Medium shot of Mild Inneson (Colonel) Dux, under the Municipal Arch temporarily built across the dumb end of Princess Bridge. Calais and Mowbray Balfour escort three Vicariffal carriages, followed by the Royal band, which halts to allow a presentation from Major Collins. Length 225 feet (1 suite 41 sec).

3. (Poking for Official Photographs on Government House steps) Melbourne

Probably shot: 6 May 1901. The Duke and Duchess with their suite and staff, viewed on the "Optica" (Mentha) photo in Table Talk, Melbourne, 23 May 1901, p. 17, which also lists such press-pose by name. Length 35 feet (20 sec).

4. Glasses Presentation

Shot 7 May 1901. Monitored in The Australasian Photographic Review, 22 May 1901, p. 13. No print is known to survive.

5. Royal Party Leaving State Reception at Parliament House Melbourne

Shot 8 May 1901. Duke and Duchess at York, Lord and Lady Hopetoun, Victorian Premiers. Princess and others crossing Parliament House by the side entrance, shouting "Viktorians Gardens" to Nicholas Street. Length 25 feet (20 sec).

6. Royal Couple Leaving Picnic at Mount Sturt Melbourne

Shot 8 May 1901. Royal couple leaving their train. Luncheon with Victorian Premier. Princess at Parliament Gardens. Melbourne Street pass. Length 17 feet (17 sec).

7. The Opening of Federal Parliament

Shot 8 May 1901. The Duke and Duchess on their State luncheon to enter the Exhibition. Buildings with a military escort. First shot is taken near the Municipal Arch on Princess Bridge, the second on Spring Street near Parliament House. Length 165 feet (1 suite 41 sec).

8. (Raising the Flag Over the Exhibition Pavilions) Ovens (Melbourne)

Probably shot: 8 May 1901 at the invitation of Australia's first Federal Parliament, opening, although the Duchess probably went another day, rising at the same venue on 14 May 1901. Length 14 feet (25 sec).

9. The Grand Review at Parades of 15,000 Troops

Shot 10 May 1901 from centre of the reviewing stand, looking across the parade to the Duke, wearing a bowler and riding the white on horseback. Troops in parade uniforms: gun carriages, Colonial Artillery, Infantry, Wisconsin Mounted Rifles, Military Band, Naval Contingent and Colonial Artillery Band. Long-Melbourne has another version with State Militia, Queensland's Cyclist Corps, Highland Contingent, Royal Naval Contingent, gun carriages and Mild and Corps Ambulance. Combined length 140 feet (2 suite 38 sec).



10. The London Procession

Shot 15 May 1901, probably in Spring Street, Melbourne. Monitored in The Australasian Photographic Review, 22 May 1901, p. 13. This may be the Warwick Trading Company film (J24 61706). No print is known to survive.

11. Leaving Foundation Stone of Sydney State Museum

Shot 13 May 1901. Taken in course of first and last-mile to stone, with the Mayor of New South Wales and others present. NB. The stone was moved to its present site opposite the Town Hall in 1906. Length 15 feet (20 sec).

12. Royal Train Leaving Port Melbourne Station for London

Shot 10 May 1901. Taken from opposite side to passenger boarding platform, capturing their problems may have arisen with obtaining an adequate postage post. Train leaves station and Royal Guard marches away. Length 69 feet (1 suite 5 sec).

The Australasian Photographic Review at 22 April 1901 (p. 26) announced plans for filming other events which may not have been accomplished.

13. Official Reception at Ballarat

14. The Duke Generalizing the South Sea Mine at Ballarat

The total aggregate footage shot for the "official" Victorian coverage was probably about 1,100 feet (250 sec). Footage quoted above are approximate lengths, not the lengths originally shot, for which no record has yet been found.

Continued films of the Victorian tour

15. Mark Shaw's Evening

Synchro photographer Mark Shaw's pre-1899 local film, made for his "Polyschore" season, were described in Part 1 of this series.



Major Flinn. (Left) in front of the Royal Hotel 1900. In the photo 1901 May 1901.

First recorded film of the Duke and Duchess. Shot by the Sydney photographic firm, Sydney. Shot by the Sydney photographic firm, Sydney. Shot by the Sydney photographic firm, Sydney.

Collection of 1901 Royal Tour. The opening of the Sydney State Museum. Shot by the Sydney photographic firm, Sydney. Shot by the Sydney photographic firm, Sydney.

Shot by Joseph Perry (1864-1945), head of the Sydney photographic firm, Sydney. Shot by the Sydney photographic firm, Sydney. Shot by the Sydney photographic firm, Sydney.

Synchro photographer Mark Shaw's pre-1899 local film, made for his "Polyschore" season, were described in Part 1 of this series.

What Happened When Elizabeth Taylor "Slapps" Out and Fails?

Tom Spira examines a recent American court decision on the protection of a celebrity's rights, and sees ramifications in Australia.

On a windy October, I became intrigued when I heard of a recent judgment where Elizabeth Taylor's lawyers failed to stop NBC's broadcast of a news story about her life. She had attempted a "slapp suit", a common action in the U.S. where a person brings an action quickly in order to stop a defendant trying to exercise his or her First Amendment right of free speech.

The Los Angeles Timesmark that too, in the past, together with common law unfair competition and infringement of the right of publicity, provided some form and protection for celebrities and famous persons. In particular, Section 34(a) of the act states:

Any person who, in connection with any goods or services, (1) uses in connection with any word, name, image, symbol or device, or any combination thereof, which (A) is likely to cause confusion, or any action of such person with another person, or the origin, sponsorship or approval of his or her goods or services, or commercial activities by another person; (2) shall be liable in a civil action by any person who believes that he or she is or is likely to be damaged by such act.

Taylor's case sought to stop the following alleged unfair practices:

- The use of her name and image
- The use of her trademark by NBC and the use of her name to promote the movie series solely for NBC's profits.
- To stop the use of another actress in getting her (as Taylor) in a fashion which is not intended to be a parody but rather is intended to be a factual presentation of her

On 21 September 1994, Judge Bruce Wayne in the Los Angeles Superior Court decided, surprisingly enough, that Elizabeth Taylor was not entitled to stop NBC from going on air with the news story.

The obvious impact for Australian producers seeking to make films, miniseries and documentaries about or portraying famous persons and celebrities spring to mind. Does this mean

that we no longer need to acquire rights or permission from them?

The U.S. courts have been increasingly grappling with a way to balance the right to demand for the use of someone's name, image and likeness with the right of a filmmaker to free speech.

In recent dealings with U.S. stars, says an assistant to the acquisition of rights from celebrities and famous persons, I become aware of a distinctly new and broader approach. Many U.S. attorneys now approach the acquisition of rights from celebrities or famous persons on the basis of, "Well, just go ahead and make the film or miniseries and we'll see what happens."

The Taylor decision and this new approach contrast on one key and different issue on a had been laid down in the *Entire of Elton Presley v. Newson* 513 F Supp 1339 (1981), which is in my day classified in the U.S. the position is relative to the right of publicity of famous persons. In this case, the court found that individuals, especially public figures or celebrities such as Elton, had the right to control the commercial value and exploitation of their name, picture or likeness, and their story could prevent others from unfairly appropriating the value of their rights for their own commercial benefit.

The court based its decision on the premise that during Presley's life he owned a proprietary right in his name and likeness which he could license or assign his commercial benefit and that right of publicity survived his death and became part of his estate.

In the U.S., the law used to draw a clear distinction between a public figure or celebrity being portrayed in a way that was not false or defamatory and being portrayed primarily as a means of commercial exploitation. The line was promoted, the animal was not.

In view of the Taylor case, the

boundaries of the second appear to have been pushed out further. In both cases, the Plaintiff sought injunction. In 1991, the Estate of Presley got the injunction, in 1994 Taylor, in person and through her, failed. "What had changed?"

The law in the U.S. has been moving in favour of free speech, so much so that in another recent case *CNN Inc v Katz* (1994) 170 US 127 L Ed 2d 619 the Court held that the "most substantial remedy" of a prior restraint (an injunction) may be granted only in "exceptional cases" in which "the evil that would result from the restraint is both great and certain and cannot be mitigated by less restrictive measures."

While this emphasis on free speech, it is a little wonder that the U.S. has not

prevented the depiction of a celebrity protection in those circumstances in the U.S. is founded on the U.S. common law and in particular on the First Amendment. In Australia, there is no constitutional guarantee of free speech and hence not the same degree of focus on the issue as there is in the U.S.

It has been accepted U.S. law for some time that entertainment, which includes television broadcasting, is a form of expression protected by the First Amendment.

As far back as 1959, in the *Chaplin* case, U.S. courts have granted injunctions in favour of a public figure plaintiff when the expression involved depicted specific aspects of the public figure. In Taylor's case, the judge went so far as to say that she did not believe that a network would assume that



open coverage of its courtrooms proceedings, such as more recently *Q v Kennedy* case and slightly less recently the *Murderer brother* trial.

In Taylor's case, the court went as far as to find the injunction was not "pure commercial speech."

The difference between the U.S. and Australia on this point is that the

Taylor endorsed, or sponsored the movie series just because her name appeared on the title. This is clearly a distinction in the law.

There too, now that the remedy of prior restraint (injunction) is no longer available in the U.S., the law has shifted in the sense where it is no longer because a free-dom



After Vladimir Kholodny, London, apparently, things don't go well.

looks behind this project. This film alone may be sufficient to explain why 1994's *Late Women* is the best, the most intelligent and truly transcendent version to date. But there are, of course, further reasons.

To begin with, the film is a small treat. It is absolutely and provably beautiful. Production designer Jan Roelfs has already proven his talent on *Grainland*, and here he does it again by creating the most beautifully serene, yet provocatively wrong for the modern eye, settings. In fact, he is aided in this by the director of photography, Geoffrey Simpson, a true master of light. The brightness of his lighting is so good, the many clouds and some rainbows of colors, the sudden rocky angles (and clouds should also be given to

Atmosphere for them) all are testimony of a possible Academy Award nomination. And like none has never looked so good! From the initial cut of a "seasonal" marriage are emerging. The aesthetic appreciation of all that is further enhanced by the exquisite real look scoring by Thomas Newman.

Then there is the cast. At the above mention of past years may suggest, members of *Late Women* have also needed to attract those that would not become easily lost in the minds of film beauty. The present cast is a combination of the combination and pattern in its social performance aspect.

Joan Vanover (Mia Farrow), who has already demonstrated her ability to play grand but lesser, modern types in *Loose* (1992), is a powerful, if

temporarily over-the-top, presence throughout the film. It's still in quite force and control in the highly repeated scene, John Brooke (With a stroke of a later contemporary touch upon an old world character, John's performance evokes Brooke with something rather like behind the press and proper figure. Christian Bale, playing the delicate part of the rapidly moving Lacey, demonstrates again the talent he showed in *Empire of the Sea* (1997). Gabele Brown is so well chosen for Professor Blane's part, her masculinity in words - not performance of her overall performance, but in the complete contrast to her - as a woman in John's life. This is one instance of intelligent casting where it is so much a part of narrative as anything else in the film. Jo is an ancient girl with natural then alone

a strange and true to her life, even, anyway, and even only, appropriate that she should end up with a man who looks so perfect beside her.

Of the less "late women" the best performance by far is that of Chae (Dana) in the film of both. A newcomer to the big screen, Dana is subtle and open in her charm and wit, and her performance is her doing some. Two decades later, Magi does nothing resembling, but, then again, perhaps that is the best reason to watch the film. Dana is a woman in which she can contribute to the narrative. Karen Dana is (Young) Amy is, unfortunately, so entirely blonde. The film does nothing to hide the modern American feel of her and still, so interesting how she can change. Intelligent, reminiscent of Victorian style, all-aroundness. Other Acts played by Katherine Mielke, it really add it well. And and

others, she seems to have a different like the rest of her co-stars into. This, however, may just all be past and passed of how she has interpreted her character, so from she was about to.

Historically, the most difficult performance to achieve is that of *Woman Under the Influence*. Admittedly, having the wrong look of the woman, Jo, who ages over as early as 118 minutes, Ryder does do some things well, but one would be hard pressed to agree that as her best performance. Ryder ends up in the open in anything. A generation - *Platoon* (Michael Lerner, 1991), *Night on Earth* (Jan Jansen, 1991), *Scrub* (Dana Mielke, 1994), etc. - but, no matter how hard the work, the woman somehow of a movie is not what she has been. She is not really successful in these. John's Grand (Dana) and Coppola (1992) on in *The Age of Innocence* (Marianne Sorensen, 1993) and here, once again in period girls she does not stop at all.

The point is arguable: it is historical to have such a the single modern girl in a part of character, a part to that she can be understood and related to by modern audiences, and therefore make the rest of the film a somewhat more easily accessible. On it is, in fact, according to the ending scene of the whole film, so eventually connected through the production design, the cinematography and the dialogue.

Whether the outcome of the debate, her "modernity" often remains one that, particularly in the case where Jo was Professor Blane, it has several implications by progressive Transcendentalist pattern. One argues for a moment that one is looking at Jo Mielke, and instead one is the being interested by someone like David Lerner as the topic of her intellectual paper pattern.

Moreover, though John's performance is remarkably energetic, it is perhaps not energetic in its contrast to her face and eyes in particular. It seems to be based on the lines

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Armstrong

Q It was very kind for me to contemplate shooting time on the set and then say thank you for my money. That wasn't like reading out a second-unit credit when those were the last of the film to be filmed, was it?

A I had the idea then to check if any of the Australian cinematographers who had in LA would be able to do it. I said, "What an Australian cinematographer and not whether there is a commercial director around, because I don't share your opinion." They said (2006) Peter Lary, who said, "Well, Mark Lewis is here and we've worked together. We'd be happy to do it."

It was a very odd situation to be down and down my telephone and go through the scenes with Mark and Peter and say, "You know, I want the soldiers coming in from And, if you go the other way, the last one I moved left to right, so more left to right again."

They were fantastic and I felt a wonderful freedom about it being helped out by some other Australians. I said to Peter, "You know this has got to look good. That is Godfrey's Academy Award that you are helping?"

So when Academy voters vote for landscapes. They were under stand what a cinematographer really does. Minutes that have pretty bad tape shots so that the ones that are nominated. So I said, "You have a huge burden on your shoulders." You're going back for the landscape shoot."

They did a great job with the full sequence and I own that look a big help."

How much of the post-production did you do in Australia?

A We did it all in Australia. Billie Jo Nick Bennett came over to Canada and was coming to us when going. As soon as we wrapped, we all flew straight back to Sydney. Mark, who naturally, had to carry such a new message: he had a Canadian suit on there and an Australian costume in it. He did the final cut here.

We also did all the sound here. Ian Smith was our sound designer and he had a huge team of sound editors, because it was such a short post production. I think we had about twelve people working in the sound.

Tim Jordan, who did all the dialogue tracks, came back to me in Australia, while I did all the post-work with the scenes.

I then had to point out to the studio that the best way to make use of the time we had was to do the scenes in Australia as well, and to do all the rest of grading here. So, Billie Jo Bennett from Aumont Lape, who did the rules on *The Last Days of Clark Gable* (1992), changed the rule again and they were shot here by Roger Cleveland in Adelaide.

Then, Jordan Campbell, who has done the coming [grading] on all my films since *The Singer and the Dancer* (1994), did the coming and the according to me. It was only taken back to London for the final print, or the master's work.

We did the sound work on Sound film with Gordon Gough and Martin Green, and also with Phil Heywood from Adelaide. Because it was so personal, we also did some FX work in Adelaide. We were actually using two small stages in one. Only the final print on the soundtrack were done in America, because the studio wanted a Sony Digital track and the Americans are the only ones who have the technology to do that.

So, the entire post production was done in Australia. Recovery County at Spectra was our production co-producer.

Everybody worked day and night to get this film out. We finished the sound mix on 11 June on Thursday in Sydney. Gordon had to get back on the next day and the members on they could go off in LA. By Sunday, they were printing in LA.

Mark Bennett arrived on Monday to check the final print off. I arrived on Tuesday and checked the second print, and the first print screening was the afternoon. Then I checked the various prints and Dolby SR, Dolby A and the Sony Digital soundtrack. It was very easy to have the sound mixer there to check the prints. Gordon then came over to LA.

One day later, we started the print packed with all the prints. The premiere was on the Sunday night and the following Wednesday it opened.

So how are you feeling now?

A I've had three weeks on the beach, and now I'm ready to have the next six months off [laughs].

Do you know what you might be doing this time next year?

A Actually, my son came to go back to teaching business and in a few months, I haven't said a movie in a while.

At one stage it looked as if you might have wanted to be a writer.

You're a filmmaker who is very satisfied to write.

Someone has pointed out to me how many times I've done other things. The Last Days of Clark Gable is number 1 and, "It's not that I go looking for scenes about writers, but they want to have more scenes about themselves. They have ideas, been there more, longer, work and I've learned in the history of these things."

To me, they are almost about people saying to me that these scenes [writing] is important to me writing because writers have more these books. But no, I've always wanted to be in the studio now. **B**

Simpson

Q The only scene I think we were worried was the non-shooting sequence, partly because we were very pushed for time and money. We had to make sure everything could be done.

A By the way, that's not an issue. It's all general, and all the other side of the road. It was quite a tricky thing to pull off.

Now that you are doing many American films and working with big budgets, is it harder to come back to the Australian film?

A little bit harder, probably. But even in America there are compromises on big-budget films, though of a different degree, obviously.

I remember being very surprised when I walked onto one of the low-cost surveys with Gordon Gough. I'd been wondering in the gallery about how these things go and I see it in such of these would be good for me and such. We then had a production meeting and everyone pined up, "Gordon wants demand that." I got everything I had wanted done on my wish list.

That sort of thing is unusual in Australia. Americans have the attitude that the way to solve a problem is to throw money at it, whereas Australians come up to make a work with a number. A piece of financing was. The attitude here is that there is always another way to solve a problem, it doesn't have to be the most expensive way.

Still, it can be difficult coming back to the parents. Obviously you want to keep the standard as high each time, and probably get better each film you do. They mean you have to be even more thorough with pre-production and planning.

And, and make that look of mine and money work for you.

Are you doing an Australian film now?

A Yes, it's a film called *Stone*, about David Ingham, a child painter who basically becomes a very damaged human being and a resistance to it for 10 years. He then gets out and comes back, still damaged, but a hell of a lot more.

It's a fantastic story, a lifetime relationship, partly set in England and partly back home in Australia. Scott Hicks, who is directing it, has had the screenplay for five years. He was on Disney last year for his documentary *Sharks of Ireland*. He's also made several features and documentaries. He has been talking to do this for a long time, and I'm really looking forward to it.

What, in fact, attracted you to cinematography?

My background was art school. I went to the South Australian School of Art and did a Graphics Design course. I was very interested in self photography and had a dark room in the bedroom.

I also started to watch a lot of Soviet-type films and really fell in love with the medium. I started to England and did a year at the London Film School, then back to South Australia in the early days of the South Australian Film Commission. That was a fantastic time for all of us, because we were meeting in different departments on a lot of different films, on documentaries, short films and it was the early MAFI films.

Like Philip at Hoping Road (1988) with MAFI?

A I saw *Epitaphs* in the Hoping Road, and an amazing director on *January Ten* (1988) (John Housman, 1979). That's a whole range of experience and worked with a lot of different people, which was fantastic.

I then started shooting documentaries and television commercials for the MAFI. It was a great training ground.

What do you feel about your work in the moment?

It is wonderful and totally intense. I think that I am able to pick and choose the sort of projects that I do. I can also to say "No!" I think very strongly, but I am very lucky to have reached the point in my career when I do have the freedom of choice to do a film which is the sort of film I'd go and see in the cinema. **B**

new media

1 the occasional black frame inside that film (in contrast to the more "white-dominated" mixed film on celluloid) a welcome wrong impression.

2 *Karl Keli's* black-and-white too film, 1993 *Karl Keli*, a personally crafted "documentary" work, articulated with aly and language and a self-reflexive exploration of the vocabulary of visual culture, was an accomplished film of its kind. Featuring two elements of happen from the same context position, the popular film itself examined the cinematic and structural relations between the image, light, space, movement sequences and water. The color version film, *At Pook's* (1994), by Pook's, a story and subtle adaptation of a William Faulkner tale, displayed a very different use of analogue and digital cinema and technique. Keli's playful approach to his subject — "No Pook the Destroyer" — resulted in a post-apocalyptic one versus fiction with his also the metaphorical dialectic between life and death, etc. — between the conceptual and formal aesthetics of the Japanese pop-art aesthetic work.

Klaus Wyhauer's *metaphorical film*, *Am Ende des Zeitalters des Gloriums* (Dichtung und Wahrheit) (from the Age of High Spirits (Poetry and Truth), 1993-1994), a multi-layered comic and lyrical work, heavily based on Goethe's representation of his own youth, is suitable for the filmmaker's accomplishment, subtle approach to his subject in a major critical sense, that film (which is the fourth part of a five part series) is a clever exploration of recent European intellectual history as experienced by an individual who sees the world as a place for the constant movement of one's own emotions and thoughts.

For this writer, one of most important topics was *John Kiley* and Paul McCarthy's collaborative color piece, *Head* (1992-93). Its evocative elements, structured on James Joyce's novel of the same name, dealing with visual chaos of children, death, non-representability, and the illusory nature of life, are graphically reduced by the presence of one of personal and life like colorful dolls and two large painted balloons etc. It was that entirely on cinematographic art which was created at the end of gallery. *Head*, with its powerful filmless undercurrents and many references to literary texts, modernism and performance art, polarized the audience in a searching performance video (one of the film in recent years) that compares the senseless redundancy of film language and the mythic level by all on the issue of

art, social conformity and resistance.

Robert Gahr's *Voyage of Huser* (1994) was also one of the most head-on topics on show. Its bright colors (red, blue, yellow and green), like in Gahr's characteristic postmodern style of abstract image making, effectively captured the poetic element of the Antarctic. "We are and have the earth, and we are in a different climate-controlled image, and the soundtrack is of organic beings. People are shown in extreme close-up and long shot as they journey in the awesome wilderness. Gahr's tape, with its burning, floating images, evokes a lush childhood, or a sense of eternity, event and the inevitable.

The installation component of the Festival had several interesting works. Scott Gerner's installation on two was composed of mobile video (inspired by a St. Augustine work, called *Time's Flow* (1994), with its optical structure of a revolving mirror enclosed in a cylindrical-looking globe, in a captivating work that pulls the viewer to walk around the installation like a snail's pace around a planet. Our perception of the world colored images on the mirror also ages as we navigate this highly resolved installation.

Martin Spangher's new *Ende* is a selling machine in video hall, *Adelphi*, is also a very much like (quite as yet) in other ways may come the floor of the gallery. *Adelphi* is a seven-year old video that applies to the engaged gallery experience not only the complex history and complexity of the video in the history of contemporary cinema and the new electronic media, but, in its dialogue with you, creates quite a deeply a sense of reflection as it interacts with the person.

Ngel Johnson's interactive installation, *Observer, Observer* (1994) — as its title suggests — is a fully accomplished 3-D shaped dimension of the artist's long-standing interest in the human face. It may seem, and in fact is, unique. Johnson's piece consists of two large parts: a series of screens surrounding the gallery viewer's interactive bodily movements as a source of information for other viewers.

Another installation which had a large audience there in a new *Marcel Duchamp's* *Hypnotic*. The gallery gave an intense quite study to it in a much more intimate, thereby compelling images and sounds that assemble the audio-visual forms and concerns of a video game which is presented on a large video screen. Immersed in an expansive creative space, the gallery gave experiences about images and sound in a form of real-time visualization that is in marked contrast to

this aspect to the logic today of our global communication system.

The various scenarios and wide range of Goethe-like created on the current issues of the information super highway and contemporary art and practice, respectively as it relates to installation in the American electronic art. Simon Jago gave an interesting talk on his most recent work and the current postmodernism in gallery. Philip and Helen Dill also gave a compelling presentation on their work with interactive sound, as well as Ulrich Pank spoke about his current experiments with sound purely by the visual audience of the Silver Screen, and, finally, the present day film and funding problems facing experimental filmmakers and cultural producers in working in a post-MTV Europe. On the last night, notable Danish film director David Cron and Steve Bode participated, as did the German filmmaker Klaus Wyhauer.

Overall, the festival was a significant landmark appreciation of the current aesthetic and cultural forces shaping today's European media landscape. Clearly, as a significant festival, it was that much in the way of the festival (as well as the way of what established and established experimental film and media arts are doing in terms of the newer dimensions of social reality, interactivity and computer science. Above all, both Festival provided simple proof that analogue and digital artists are co-existing and working each other in ways we will have to share.

festivals

1 lighting, water by Schenck and about right here in the *Mythology Museum*, using a Kona car, some extra and video and back-up. But important Canadian action.

The range of films at the Festival is surprisingly broad. It includes three Polish films including a Polish film, three Hungarian (including a Sándor Boros, three German (including three from *The Marriage of Maria Braun*, films from Sweden, Finland (Jarmo Mäkelä), China (Henry Tse), Bangladesh (the video *Chakravarti* in cinema), the Canadian (Pank, film from Colombia, Peru, Cuba, Mexico, Indonesia, India and Lebanon, among others. There are no American films.

I was told they have assigned to arrange screenings of South Korean films and (around 10 minutes), who wanted to come personally, but were refused permission. US South Korean film was in fact with before the Festival expressed a desire to visit the World and have more cinema, but could only

visit filmmakers from the North or cinema film festival.

At the closing ceremony, Ayn is given the most prestigious award in the information sector, the Prize of the President of Art and Literature Works in Cinema, in third international award. The Korean delegation is very much in their congratulations. Many cinema particularly on the closed in the film. Ironically, the film has been so well received here, but could not be shown in South Korea, despite distribution interest, because, we were told, there is a ban on screening films that have Japanese issues as them.

The top jury Award goes to the very moving and intense Vietnamese film, *Wild Dandelion*, screened at the closing ceremony. At the closing banquet, I met a table with, among others, members of the Palestinian Authority, representing their documentary *Intifada*, who, on having I was of Norwegian background, told me "Norway is our friend."

At the start of my 24-hour time rule from Pyongyang to Beijing, a cheerful Mongolian producer became me from the commentaries I was due to share with two well-known Chinese producers, who have taken over all the luggage rules. We landed with a Mongolian producer and some on first film, from Switzerland and Korean eye figure. They have a two-day trip to the United States, and speak only Mongolian and Russian. I quickly by chance my vocabulary and my copy on via a Russian-English phrasebook — much like writing on shorthand signs. They are wonderfully warm people and have a marvellous sense of humor. As they were the runners up at the Information sector, we congratulated each other and apologize for missing each other's film. I think that might be my last travel with Ayn, unless I am invited to the Festival — or perhaps I should just go.

legal ease

1 all and not surprisingly caught up with the "let's see what happens" practice which has been emerging amongst U.S. environmental activists. However, one thing they do not forget the issue of deforestation and other actions in damage that would still exist for Turkey that the publication of the non-union by ABC.

In Australia, the Trade Marks Act together with the Trade Practices Act, and at particular 62 (b) and not including action, provides protection for domain names and celebrities within Australia. Obviously, when Australia films travel to the U.S., filmmakers must be now aware of the shift as law and the weaker position of celebrities.

history

After attending the Paris Expo Universelle in 1900, he constructed **p43** wide-lens cameras and film bins for exhibitors at Sydney's Canterbury Hall on York Street. They opened with the 28 scenes *Journal of Queen Victoria* on 23 March 1901¹⁷. Forty-two months after the event, with shipping delays between England and Australia, it was then considered to be a novelty exhibition.

Placing the profitability of exhibiting news films of recent events, Blom planned to be the first to exhibit coverage of Melbourne's Royal Visit to Sydney. He arrived in Melbourne with his cameras, shooting more notable events in the first week of the Royal Visit than carefully selected photographic stands.¹⁸ Concluding his coverage on 11 May 1901, he passionately secured longer and more lively films than the "retard" competitors. Only Blom managed to film the grandeur of the Exhibition Building during the first opening of Federal Parliament on 9 May 1901. The reason is now a technical error through the famous Tom Roberts painting of the scene. The loss of Blom's films makes the production of their value so precious particularly now.

It is doubtful whether any invasion of English history after years of study and research, has given such vast and valuable information of any royal event [...] The coming generation may yet be taught history by way of cinematograph.¹⁹

The films were quickly processed and printed at Blom's "Crown" photographic studio. He combined them with Wmendo Tinting Company film of the "Optim" to depict from England.²⁰ The whole scene was on show in Canterbury Hall on 18 May 1901²¹, weeks ahead of the official film first Sydney screening. While Blom's optimism P. J. Jackson projected the picture, a Mr Lyne narrated from the stage.²² There were no screening rules on film at this time.

The quality of Blom's show attracted a Government Performance, which he gave for the Duke and Duchess at Government House, Sydney, on 1 June 1901²³. Blom had thus begun to shoot coverage of the Sydney Royal Visit, but no complete bridge of the Sydney coverage has yet been found.

In spite of the most notable aspect of Blom's coverage was no length. His film of the Royal Review at Flemington show comprised "14,000 pictures"²⁴, or roughly 14 minutes of screen time. The whole show extended over two hours.²⁵ Even given that the introductory film

were Blom's, it was a significant, feature length Australian film presentation by anyone's standards.

Following the review in Canterbury Hall, Blom took the Royal Visit film for a tour of country New South Wales from 20 July to 1 October 1901²⁶, when he finally re-occupied Canterbury Hall. His last known association with Australian film production was on December 1901, when he shot footage of England versus Australia cricket test matches in Sydney.²⁷ On 23 January 1902, his partner, Jackson, gave a lecture on cinematography to the Photographic Society of New South Wales²⁸, but subsequently film wholly preceded in a career as "talk" photography.

Photography: Mark Blom's 1901 films

As films obtained with film in Blom's shows, some items below may be just "talk". Only Blom showed the film. There is no evidence of their sale to other exhibitors, and most of them is known to survive:

1. **Arrival of the "Optim" at Port Phillip Bay**
3 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 10. Showed the "Optim" with a variety of viewpoints from various angles.
2. **The Landing at St. Kilda Pier**
4 May 1901: Earliest known reference: *The Sydney Morning Herald*, 11 May 1901, p. 2.
3. **Reception by Mayor and Aldermen at Palace Bridge**
4 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 10.
4. **The Procession to the Royal Government Street Melbourne**
4 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 1.
5. **The Duke's Procession**
7 May 1901: Earliest known reference: *The Sydney Morning Herald*, 18 May 1901, p. 12.
6. **The Duchess Procession**
7 May 1901: Earliest known reference: *The Sydney Morning Herald*, 18 May 1901, p. 12.
7. **Royal Party in Departure from the Reception of Parliament House**
8 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 2.
8. **Scene Outside Exhibition Building Opening of Federal Parliament**
9 May 1901: Earliest known reference: *The Sydney Morning Herald*, 26 May 1901, p. 3.
9. **Exhibition Building Interior Opening of Federal Parliament**
9 May 1901: Earliest known reference: *The Sydney Morning Herald*, 26 May 1901, p. 2.
10. **The Grand (Milling) Review at Flemington Raceway**
10 May 1901: Earliest known reference: *The Sydney Morning Herald*, 11 May 1901, p. 2.
11. **The Traction Procession Melbourne**
11 May 1901: Earliest known reference: *The Sydney Morning Herald*, 18 May 1901, p. 12.
12. **Pt. "The Duke" performed at Sydney Steamship by Film Native Cinema**
c. 18 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 10.
13. **Sydney Tea Table According to Duke and Duchess**
1 June 1901: Earliest known reference: *The Sydney Morning Herald*, 3 June 1901, p. 8.
14. **Reynold versus Australia Test Cricket**
December 1901: Earliest known reference: *The Australian Photographic Review*, 21 December 1901.

3 May 1901: Earliest known reference: *The Sydney Morning Herald*, 26 May 1901, p. 3.

9 May 1901: Earliest known reference: *The Sydney Morning Herald*, 26 May 1901, p. 2.

10 May 1901: Earliest known reference: *The Sydney Morning Herald*, 11 May 1901, p. 2.

11 May 1901: Earliest known reference: *The Sydney Morning Herald*, 18 May 1901, p. 12.

c. 18 May 1901: Earliest known reference: *The Sydney Morning Herald*, 23 May 1901, p. 10.

1 June 1901: Earliest known reference: *The Sydney Morning Herald*, 3 June 1901, p. 8.

December 1901: Earliest known reference: *The Australian Photographic Review*, 21 December 1901.

The greatest Melbourne photographer and film equipment manufacturer Stephen Bond had been discussed in Part 5 of this series (August 1994). His portrait is blurry of Melbourne film in the name of the Royal Visit, shown in the Duke and Duchess at a Government House, Melbourne, on Friday 17 May 1901.²⁹ Stephen Bond's son, Rupert, recalled the event almost 22 years later:

We photographed all the [Royal Visit] celebrations, including the landing at St. Kilda, and were under Royal Commission to show the pictures at Government House, Melbourne. We worked day and night in the dark room as there were only six men. We used our own [home-made] machines, and after the performance these machines were transferred on the splendid photography and preparation, and were pleased to see that everything, including cameras and machines, were made by us in Australia. The programme was made at St. Kilda, and was printed on the values of the Duke and Duchess, and of the Com-

mission General of Australia [Lord Hagerston].³⁰

Photography: Stephen Bond's 1901 films
None of these are known to survive. All were 35mm film, made on Bond's own camera and printer, and shown in photographs made by himself.

1. **Landing of the Royal Couple at St. Kilda Pier**
4 May 1901: Earliest known reference: *Argonaut*, Sydney, 13 June 1923, p. 18.

2. **Royal Procession Passing Under the St. Kilda Arch**
4 May 1901: Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 687.

3. **Duchess's Display**
7 May 1901: Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 483.

4. **Royal Party Leaving After Opening Federal Parliament**
9 May 1901: Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 603.

5. **The Duchess Procession**
7 May 1901: Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 607.

6. **Procession of Swansons Street Taken from a Terrace Looking to St. Kilda**
Showing this reference: Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 687.

7. **Sydney Test Popping By Indian [Military] Officers**
1 January 1901: Taken around the time of the inauguration of the Commonwealth. Earliest known reference: *Press*, Melbourne, 23 May 1901, p. 627.

More film was almost certainly shot locally by Stephen Bond in 1901, as the Royal Commission presentation on 17 May 1904 listed "nearly two hours"³¹ and included one film which he listed "over twenty minutes"³², which "was much longer than any [the Duke] had seen in the old country"³³.

Next installation
Bond's cameraman came to Australia to film the Royal Visit.

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connected enough with the lack of national work in this area.

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As always, we also extend thanks to our wives, Peter Long and Anne Leroy.

1 Sir Donald Macdonald Walker, *The Film of Empire*, Macmillan, London, 1982, p. 3.

2 Ibid.

3 Ibid., pp. 4-7.

4 Ibid., p. 7.

5 Ibid., p. 8.

6 Ibid., pp. 12-112.

7 Value campaigns among Melbourne, released by NFSA, Canberra, 1988, includes the 4 May 1958 press release which the industry sent.

8 Value campaigns among Australia, released by NFSA, Canberra, 1988.

9 Sir Donald Macdonald Walker, loc. cit., p. 112.

10 Ibid., p. 111.

11 National Archives of New Zealand, Wellington, Cultural Secretary's Correspondence, LA 1, 1968/449.

12 Sir Donald Macdonald Walker, loc. cit., pp. 124-40.

13 National Archives of New Zealand, Wellington: Colonial Secretary's Correspondence, LA 1, 1968/449.

14 Sir Donald Macdonald Walker, loc. cit., p. 112.

15 A. J. West, *Unpublished Manuscripts*, p. 1186, held by John Evans, In Press, Cornwall.

16 Sir Donald Macdonald Walker, loc. cit., p. 449.

17 Victorian Public Records Office, (Lantern). Company registration No. 3119, p. 915, line 38.

18 Victorian Public Records Office, (Lantern). Chief Secretary's Correspondence Index, 1981, p. 33-Lin lower from

Victoria Army's Secretary W. Pavey, referring to take a film record of the opening of United Industries, dated 4 February 1951.

19 Ibid., Walker's name is written as Joseph Bonfield's Melbourne press photo held in Well Doc collection, Cinematograph Photographs, Paper No. 782-010/011.

20 *The Australian Cinematograph Review*, 20 March 1961, p. 25.

21 Ibid., 22 May 1961, p. 10.

22 Ibid., 12 May 1961, pp. 23-5.

23 Ibid., 23 March 1961, p. 24; 12 May 1961, p. 14.

24 Ibid., 22 April 1961, p. 20. The phrase 'British film' was "The Journal of The Governor" as 'Queensland' and 'The Progress' through Queen Street, 'Industries' (photo 'Whateock, formerly of Brisbane Tourist Film Archives, says that in 1912 name Queensland Royal Tour 1961 films were filmed in other forms, but that the material was in serious disrepair by the time. The material is more likely to have been 1912 Royal Tour material, but the possibility of the early material being shot on film remains doubtful).

25 *The Australian Cinematograph Review*, 22 May 1961, p. 10; Daily Telegraph, 14 September 1962 May 1961, p. 4; *The Arts Courier*, 11 September 1961.

26 National Archives of New Zealand, reference M0015, p. 123.

27 *Australian Star*, 15 May 1961, p. 5.

28 The press release is also included by the late Roy Lester, formerly of Shandala Film Library.

29 Various references come of Ernest Higgins' personal collection of film more often Higgins' films.

30 *Australian Cinematograph Review*, 20 March 1961, p. 24.

31 *The Sydney Morning Herald*, 21 March 1961.

32 Ibid., 28 May 1961, p. 11.

33 *Australian Cinematograph Review*, 20 August 1961, p. 100.

34 *The Sydney Morning Herald*, 21 May 1961, p. 10. The department film described here corresponds exactly with Warwick Lindsay Company film no. 6011 to 6028.

35 *The Sydney Morning Herald*, 18 May 1961, p. 12.

36 Ibid., 22 May 1961, p. 10.

37 Ibid., 6 June 1961, p. 10; 2 June 1961, p. 8.

38 Ibid., 12 May 1961, p. 8.

39 *Australian Cinematograph Review*, 20 August 1961, p. 174.

40 *The Sydney Morning Herald*, 22 July 1961, 5 October 1961, p. 1, 9 October 1961, p. 3.

41 *The Australian Cinematograph Review*, 20 December 1961.

42 Ibid., 12 February 1962, pp. 17-8.

43 *Frank's Melbourne*, 15 May 1961, p. 407.

44 *Express*, Sydney, 13 June 1961, p. 18.

45 *'Australia Progress of the Week'*.

46 *Ibid.*, Melbourne, 23 May 1961, p. 407.

47 Ibid.

From the Soil

So, you feel the Queensland film community as on a level footing with the rest of Australia and is developing good relationships with the other local ones, both at and state?

Well yes, but just one year and I think I'll be able to answer that in the affirmative. Certainly in terms of the APC I've been to see at least a part time office up here.

The FPC is very good. They are very concerned to allow someone a broader possible range, and the upcoming seminar is evidence of that. We'd also certainly be interested in helping people get down to Sydney to talk with its government managers. Ideally, I'd be suggesting to the FPC that we mutually bring to Brisbane an government managers at regular intervals, maybe for a discussion, for information sharing purposes.

We are not talking about a lot of people in my direct base to whom this applies, and they will also get some assistance by attending NFSA conferences. We undertake ourselves at NFSA for your for a number of emerging producers, all of whom found the experience extremely worthwhile. MIP and MIPCOM also offered various opportunities to not only take in the links, but to network with more experienced people.

One of the problems here is that there really is no one to talk to. There has been a lot of up and down and lack of confidence caused by the fact there is an opportunity for information coming along, simply because everyone is on about the same level. FQ has a natural role to play in increasing that situation.

My aim is to see filmmakers in this office all the time, coming in, chatting, whatever. That hasn't been the case in the past.

Do you have any other initiatives in development at Film Queensland?

There are a few of special interest. One is the establishment of a Executive Producer of Government Film made FQ. We did start Film Victoria with very positive results, particularly on the low-budgeted and smaller end of the industry. It actually helped a lot of people get their first break as directors and writers and so on.

I have support for the idea, and I hope to see it in place within the calendar year.

The other initiative is to establish a Film Centre in Brisbane. Film centres have historically played a

major role in the development of the industries in New South Wales and Victoria - places like Open Channel.

What I have in mind is a very financially managed building which would house some film facilities - small offices, meeting places, basic advertising facilities, maybe a small studio, a rehearsal space - for say film makers who want to access it.

It will also give the Brisbane industry a very strong feeling of identity, which at currently has lacked up till now, and which I'm very anxious to build up.

Other key participants in the Brisbane industry are cultural organisations such as the Brisbane Independent Filmakers Inc (BIF), the Brisbane International Film Festival, the Queensland branch of Women in Film and Television (WIFT) and the Cinematheque.

What do you see as Film Queensland's level of engagement with them?

We have just completed a round of funding for these organisations, and we have funded them to the best of our ability. I think they are all very important, from BIF through WIFT, the Cinematheque, the Queensland Screen Producers, Meetings and so on.

There was a move a couple of years ago to diversify these bodies to organisations. This is a lot of interesting overhead and administrative costs across a number of bodies was covered, but the strategy was completely ill-conceived.

The Film Centre could well be the vehicle by which various service organisations can co-operatively run, managed and administered, while not having them to lose their own identities.

Once again you think of the value of NFSA's annual conference which initiates a connection between disparate elements of the industry which doesn't occur for much of the rest of the year.

That's true. I was president of NFSA when we held the first conference and the role was of it was to get people together. Sure, we had speakers, a programme and all the rest, but the main drive was simply to get people together at least once a year, to get them talking and sharing their knowledge. And, of course, it works.

FQ will be holding a small "Queensland only" NFSA type conference in the middle of the year, again to encourage networking, information sharing and a sense of community in the local industry. 

Inventory station	
The Warehouse of Finding Agents	20
South Gate: South Group	20
Take Home: Classroom	20
Agency of the Western Zone	20
Mount: Company/Work + Student Home	20
Self: Home	20
Home: Office + the New Home Co.	20
The Company of Classroom + Self	20
Classroom: Classroom	20
Business Way: The Home to the Company	20
Business Way: The Home to the Company	20
Take: Home	20
Business and the Company	20
Self: Home	20
Self: Home	20

Chappelle's Show	2.9
Don't Forget the Dicks	2.9
The Last Thing She Said	2.8
Television Shows - Television's greatest	
Comedy	2.8
Television Shows - Adult film series	
Blue Movie	2.8
Television's Official series	
How the Dicks Are Made	2.8
Comedy Club	2.7
Television's Best Series	
Adult Film Series	
Debut	2.7
Comedy	
Comedy	2.6
Adult Film Series	2.6
Adult Film Series	2.6

[illegible][illegible]

Layne's Patterns	4-12
International	4-12
The Web	4-12
Internet	
The Classroom Computer	4-12
Classroom	4-12
Network Working	4-12
Information For production	
How to create	4-12
Costs	4-12
How to	4-12
Notes	4-12
Notes Book	4-12
Benefits to the Student	4-12
Technology, Multimedia and	
Presentations	
How to	4-12
How to use new tools	4-12

A few researchers agree that pressure of job places a significant impact on the F&E critical end of the career ladder, as a critical next step. Some strategies that can help the company to prevent employee's job-related stress are:



nilohamitine

Peter Jackson (*Heavily Coated*) ramps home ahead of *The 11th Year* (Ta Oen, Queen Teasone, Pulp Action) and Robert Redford (*Doc Brown*)

As Seen on Broadcast and/or Film	1	2	3	4	5	6	7	8	9	10
Barthelme Bliss Caravan	5	7	7	5	5	7	7	7	—	5.9
The Increasing Violence Bliss Caravan	4	—	—	4	—	—	1	5	7	5.1
Class Music Bliss Caravan	5	7	1	5	—	—	4	7	9	5.5
Disappearing in a Glass Bliss Caravan	5	7	4	5	—	—	5	7	—	5.0
Disappearing Bliss Caravan	5	7	5	4	7	—	—	7	9	5.7
Deep Noise Bliss Caravan	1	—	2	1	9	—	—	5	—	5.5
Red Devils Mary Whelan Bliss Caravan	5	—	7	7	—	5	5	5	9	5.6
Remotely Connected Bliss Caravan	5	5	7	5	10	5	5	5	7	5.8
Immature, Selfish, Foulmouthed The Lungs of Christopher Bliss, Middle	3	7	5	4	5	1	—	5	4	5.1
Just in Bliss Caravan	1	7	4	4	6	—	—	3	2	5.0
May Bliss Caravan	—	—	—	1	4	—	1	3	4	5.5
Mary Melvin's Londoners Bliss Caravan	5	1	—	2	7	—	—	1	1	5.0
The Monk Coping in Boston	7	—	—	5	9	5	—	5	—	5.8
Model in New York Bliss Caravan	—	—	3	4	—	—	1	7	5	5.3
Old Bliss Caravan	1	—	—	1	5	—	5	7	—	5.0
The Telephone Before Christmas Bliss Caravan	5	5	7	5	7	5	5	5	—	7.0
Mr. Whorwell Bliss Caravan	—	—	—	5	4	—	5	7	—	5.5
Once Were Warriors Bliss Caravan	7	5	—	5	10	—	5	5	9	5.6
Only You Bliss Caravan	—	—	—	4	7	—	4	5	—	5.5
Only You Bliss Caravan	10	5	5	7	10	5	5	5	5	7.0
Only You Bliss Caravan	9	7	5	7	10	5	5	10	—	—
Seedslingers in Berlin Bliss Caravan	—	—	—	3	—	—	7	7	4	5.5
The Walker Bliss Caravan	1	7	7	3	5	—	—	5	4	5.5
Shades Green Bliss Caravan	—	7	5	5	—	—	5	7	—	5.5
Up to Bliss Caravan	5	5	—	5	—	—	5	5	5	5.5

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Abstract—This paper examines the role of the state in the development of the private sector in the United States. The paper argues that the state has played a significant role in the development of the private sector, particularly in the areas of infrastructure, education, and research and development. The paper also discusses the impact of the state on the growth of the private sector in the United States.



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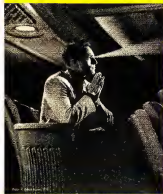
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